

# *The Jane Austen Society*



**Report for 2017**

# *The Jane Austen Society*

Founded in 1940 by Miss Dorothy Darnell

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[www.janeaustensociety.org.uk](http://www.janeaustensociety.org.uk)

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*Front cover:* The Hancock family with Indian servant by Sir Joshua Reynolds,  
Gemäldegalerie, Berlin

*Back cover:* Philadelphia Hancock by John Smart, miniature brooch, Jane Austen  
House Museum

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## *Report for 2017*

### *from the Chairman*

Well, what a year that was. On p. 8 your Vice-Chairman looks back over some of the commemorative events of 2017. He does not mention the large part that he played in two of them: in arranging with Winchester Cathedral our part in the evensong dedicated to celebrating Jane Austen, and in devising the readings, beautifully spoken by several of our members, for the smaller memorial in Westminster Abbey a few days earlier. Quiet and reflective, this was for me the most moving of the many expressions of thanks for what this author has given us.

Happily, there is nothing unusual in having an outstanding speaker at our AGM, but nothing could have better marked the bicentenary than John Mullan's lecture, which was entertaining, acute and original all at once, like its subject. The Bank of England's launch of the new tenner was for bigwigs and the press, but your President and Chairman were invited, and afterwards we were photographed each holding one end of a specimen note. Since we are both smiling, we were probably not fighting for possession. Mark Carney, Governor of the Bank, took questions, and was asked why Miss Bingley was chosen for the quotation. He was obviously well prepared for this, and his answer was almost convincing. We can perhaps agree that many a true word is spoken in hypocrisy, and that if Miss Bingley were asked to prove that there is no greater pleasure than reading, she could not do better than point to her creator. Last year's happenings suggest that the world agrees.

*Richard Jenkins*  
*Chairman*

## *Minutes of the Annual General Meeting*

### *held on Saturday 8th July 2017*

### *at Chawton House, Hampshire*

*(by courtesy of Chawton House Library)*

1. **The President**, Sir Sherard Cowper-Coles, welcomed everyone, both from home and overseas, to the 61st Annual General Meeting and thanked Chawton House Library once again for generously opening their grounds for the Society to hold the AGM and for opening the House to enable everyone to use their facilities and to see their current display relating to Madame de Stael.

2. **Apologies** had been received from Maggie Lane, Elizabeth Proudman, Diana Shervington and Julie Shorland.

### **3. Officers' Reports.**

**The Chairman**, Richard Jenkins, first welcomed Deirdre Le Faye, one of the Society's Vice-Presidents. He then recorded with sadness the death of Jean Bowden. After a long and varied career, Jean moved into Jane Austen's House Museum

in 1984 as resident Curator. During her tenure, the house and outbuildings were restored, altered and extended, and some of Jean's books will be now be bound and lodged in the Library there. Jean retired to a cottage in Selborne in 1994. Her funeral was held in Selborne church and an Obituary appeared in the Society's Spring Newsletter.

There was also an Obituary in the Spring Newsletter recording the death of Nora Bartlett, a member of the Society's Scottish Branch, and a post graduate of Oxford University. She was an outstanding lecturer, and members of the Society may remember her excellent contribution to the Society's 2015 conference in Scotland.

During 2016, the 13 Trustees of the Society held 3 committee meetings this year and continue to work very hard. All the officers and the Committee were named on the inside of the front cover of the Annual Report. Members at the AGM would recognise them by their badges and were encouraged to come and speak to them. The Chairman reminded members that the Trustees were all honorary (unpaid) volunteers, who gave a lot of their time in addition to leading busy lives outside Jane Austen. One of their many important tasks, of course, was to spend their pre-AGM Friday afternoons, setting out the 500 or so chairs in the marquee.

One item that occupied the Trustees' minds was how to continue the Society's charitable aim of promoting knowledge of Jane Austen. Members would know that the Society offered talks about Jane Austen and her novels, the titles and running times of which were set out on the Society's website and requests came from all sorts of groups, libraries and other institutions throughout the country. However, given the small number of the Society's volunteer speakers, it was sometimes difficult to fulfil those requests. The talks were standard, but particular ones could be written, for special requests.

So additional volunteer speakers would certainly be welcome – and members were asked to contact Marilyn Joice or David Richardson if they were interested. Travelling expenses were reimbursed by the organisations, and for that reason the Society managed to pull out all the stops for a 2-day trip to Jersey to give a talk in the public library, and the Chairman had undertaken a wider lecture trip to various cities in Germany at the behest of the German - English Society. In this bicentenary year of Jane Austen's death, the Society had been inundated with requests for talks, from the smallest community group to the large Lyme Park.

Part of the Society's educational outreach was, of course, the Annual Study Day in London. This year it was held on 11 February and featured Professor Fiona Stafford and Dr Sandie Byrne from Oxford, the Society's Editor, Maggie Lane, together with Angela Barlow, and Dr Jane Darcy from University College London, who gamely substituted for Dr Bharat Tandon at the last minute. Regrettably, the accommodation had been changed to the large and draughty Chancellor's Hall and there was every admiration for those huddled in their overcoats. The date and location for next year's event was still to be decided but further information would be included in the Society's Autumn Newsletter.

The Society's Branches and Groups were as full of initiatives and inspiration as

ever. Although the Chairman had been unable to chair the meeting on 4 March in Jane Austen's House Museum, he knew that it, once again, had been a stimulating meeting with exchanges of information and ideas; and with the Museum giving them a personal report on events in the House. The minutes of the meeting made for inspiring reading. Some Branches and Groups had stalls outside the marquee, and members were asked to visit them during the day.

The Society's own Conference was held last year in the Barnett Hill Hotel in Surrey on 22-25 September and from the report in the Society's Spring Newsletter, the weather, the company, the outings, the lectures and the food were equally inspiring and outstanding. The Chairman hoped that the notice of the 2017 conference in the same Newsletter would inspire members to go to Bath on 31 August - 3 September. Patrick Stokes had told the Society that this would be his last conference. His expertise and bonhomie at these events would be sadly missed. The Society owed him a huge debt over the many years of organising them, which had taken a lot of unseen time, effort and energy. A report on the 2017 conference and also the one on Halifax, from which members had just returned, was eagerly awaited.

The Trustees also look at how the Society can be sustained in its work, other than by membership subscriptions. Members would know from last year that the Society had a Legacy scheme whereby members could leave a bequest in their will, and David Richardson, the Legacy Co-coordinator had copies of the Legacy leaflet at the AGM, and would be happy to talk to members about it.

The Chairman also gave advance notice of another initiative that would be launched in the Autumn to support the joint educational activity of the Society and Jane Austen's House Museum. It was entitled "The Jane Austen 250 Fund" and would run for eight years; from now – the bicentenary of Jane Austen's death – to the 250<sup>th</sup> anniversary of her birth in 2025. Further information would be in the Autumn Newsletter and it was hoped that this was something that would commend itself to members and allow them to feel that, collectively, they would be able to have a significant impact in promoting awareness and appreciation of Jane Austen in a way that would be hard for them to do as individuals.

The Society was, of course, very pleased to be able to print in the Spring Newsletter the very first winners of the David Selwyn Memorial Prize funded from an endowment by friends of David, and the Society looked forward to future submissions.

Maggie Lane, the Society's Editor, was also complimented on her outstanding Newsletters, one of the features being the steady stream of excellent book reviews. It was astonishing how many books people seemed capable of writing on the theme of Jane Austen, particularly in this important year; already seven books had been reviewed in the Society's Spring Newsletter, with nine promised for the Autumn edition.

Of course, Lucy Worsley in her *Jane Austen at Home* did have, at least, one new piece of research and that was the eggcup found during the excavation of the foundations of Steventon Rectory. The Chairman was pleased to tell members that

the book of the story and results of the excavation of the foundations of Steventon rectory had now been published and was on sale at the P & G Wells bookstall outside the marquee. Maggie Lane's book *On the Sofa with Jane Austen* would also be there.

The Hampshire Record Office in Winchester were preparing to accept the legal deposit of the Society's archives in full, despite their general remit to accept only records relating to Hampshire. This would allow them to deal with requests to use the material and deal with data protection issues, but with the Society retaining the copyright; the proviso being that the material had a 20 year embargo period. A report on this would appear in the Autumn Newsletter.

It was almost impossible to enumerate the number of Jane Austen events that were happening all over the UK this year. Many appeared on the Society's website, and members were recommended to look there; others were on the Hampshire Cultural Trust's website. The Society also knew of a few busts and statues that had been made purporting to be of Jane Austen; although it was worrying to think that future generations might take those as fact.

Brian Joice, the Society's webmaster, was thanked for keeping the website up to date and making it attractive to the general public. In a digital age, apart from the avenue this gave the Society for keeping members up to date with what was happening Jane Austen-wise in a wider context, this had become a major factor in advertising the Society, and Maureen Stiller, the Secretary reported that queries coming in via the website continued to increase.

Among the many enquiries were people seeking clarification of Jane Austen's texts or publications, or family connections; the media, both at home and overseas, seeking the Society's input to programmes, events, and publications; requests for talks, membership enquiries, and notification of events or publications of interest to members.

The Society's quota of tickets for the Jane Austen Commemoration in Winchester Cathedral on Tuesday 18 July had now been fully allocated, as had the Society's evening event in the Pilgrims' Hall. Trustee of the Society, Elizabeth Proudman, and Vice-Chairman Michael Kenning were thanked for their heroic work in setting all this up. There was space for a few more members in Westminster Abbey for Evensong and the Society's short wreath-laying commemoration afterwards on the afternoon of Saturday 15 July. If anyone was interested, they should contact Maureen Stiller.

And finally, the Chairman was very gratified in telling members that the Society's Treasurer, Matthew Huntley, and his wife, attended a costume ball on 30 June in the British Embassy in Paris at the invitation of the British Ambassador. It was to mark the event of Jane Austen's death and was part of a campaign to celebrate Franco-British links on cultural and historical topics. It was a very great honour for the Society to represent the nation at such an event and hope that it had given firmer links with French devotees of Jane Austen. An illustrated report from Matthew would be in the Society's next Newsletter.

**The Honorary Treasurer**, Matthew Huntley, remarked that in 1990 only two pages of the Annual Report had been devoted to the Accounts, one page of receipts and one of payments. The 2016 Report Accounts, by contrast, ran to fifteen pages, due to the charity rules of financial reporting having been tightened up considerably in the intervening years. As it was, he could now report that the Society had achieved its long-forecasted break-even state - with a marginal surplus of £2,984.

Page 95 of the Report showed a total income of £46,948, made up firstly of Donations (ie membership subscriptions, plus the Gift Aid recovered on them); secondly, income from charitable activities (mainly arising from Branch events) and thirdly, investment income. Against this, there was expenditure of £43,964 which included Branch expenditure as well as the Society's administrative and governance costs.

Branch activities remained a huge and vital part of the Society's operation, and the actual numbers were shown in note 14 on page 102. There were, of course, ups and downs, normally the result of special one-off factors, but the overall result was that they resulted in a profit, and he thanked the Branch Treasurers for their work and in providing him with the necessary information.

As reported last year, The Society's capital was now invested with the Charities Investment Fund (CIF) run by the Churches, Charities and Local Authorities Investment Management Company (CCLA) , which specialized as a fund manager for smaller charities like the Society. At the end of 2016, investments stood at £171,315; an increase of £15,832 over the year, as shown on the Statement of Financial Activities on page 95. Needless to say, there would be good years like this and bad years, and there was a need to look at the average over a number of years to draw much conclusion. The important thing was that the Trustees regularly monitored the performance of the Fund and were prepared to move to another if it was thought that the current one was underperforming. As it was, a recent professional check on CIF had reported back positively. Meanwhile, the income on the Society's investment in 2016 amounted to £5,697 – a satisfactory yield on capital of 3.37%.

It was encouraging to have achieved a break-even point, but the fact is that numbers for Donations (ie subscription income plus related Gift Aid ) were no higher than the previous year, despite more time for the higher subscription rate to kick in. This was a matter of concern, and one which Sharron Bassett, the Society's Membership Secretary was actively addressing. During the year, she had already contacted 320 members paying by Standing Order, both as a reminder to change over to the Society's new Bank Account and, where necessary, as a reminder of the new subscription rates. Members were asked to check that their standing orders were now reflecting the current rate of £28 (not applicable to students) and, if not, to instruct their Bank to amend it accordingly.

Finally, it was reported that 55 new members had joined in the year ending 31 December 2016, with total membership standing at 1445 compared to 1528 in 2015. 83 members had been removed from the database due to non-payment of subscriptions, non-delivery of post, or through death or resignation.



Members were asked to ensure that they advised the Membership Secretary immediately of any change in their address, telephone number or any other contact details, and quoting their membership number.

**Date of next meeting** Saturday 14 July 2018



*JAS President Sir Sherard Cowper-Coles and Chairman Richard Jenkyns  
with the new £10 banknote, July 2107*

## *2017 – A Commemorative Cornucopia*

Michael Kenning



*The bronze statue outside the Willis Museum, Basingstoke*

What would Jane Austen have made of all the attention given to her in 2017? For someone whose skill and artistry were acknowledged during her lifetime by few beyond her family and friends, Jane would surely have been amazed – and quite likely humbled – by the sheer volume and huge variety of events that marked two hundred years since her death. Vast numbers of people up and down the country helped to stage an event and maybe took part in it; others witnessed a special celebration of Jane’s life and work; others, again, will have been patient bystanders queuing to see an exhibition or to gain access to a site closely associated with Jane. Perhaps it is impossible to catalogue every single activity which took place during the year, yet some account of the amazingly diverse and imaginative approaches taken should be recorded in this *Annual Report*.

For some people, though, the year was simply “business as usual.” Steventon and Bath, Southampton and Godmersham, Chawton, Alton and Winchester, for instance, welcome Austenites and visitors year in year out. Yet last year record numbers were in evidence at all these sites. On one single day over 500 visitors appreciated all the attractions of the Jane Austen House Museum. Equally, Winchester Cathedral saw an increase in visitors, particularly during July, many of whom enjoyed the customary Jane Austen Guided Tour and Tea, taking in

the College Street house where Jane died as well as her grave and the family monuments on the north side of the Nave. The Jane Austen Society, too, saw a significant increase in the number of enquiries and information requests it regularly receives. Equally, the number of requests for talks at many different places up and down the country brought a five-fold increase on the previous year's total. The Society's Trustees were certainly kept busy preparing and delivering these talks, covering not only the novels but also different aspects of Jane's family life, together with her visit to Dorset and her connection with Kent and the Knight family. Were all these talks to be combined into one document or volume a rich tapestry could certainly be created to portray Jane's life and work.

As the county most associated with Jane Austen, Hampshire presented the greatest number of attractions through the year. Thanks to much collaborative work from the county's Cultural Trust, interested parties and organisations were able to outline their commemorative events at meetings of the Trust and subsequently to have them promoted on a dedicated website. 'Sitting with Jane', for instance, involved local artists creating highly decorated benches, some with quotations from the novels or letters. These were displayed at many sites across the county and were auctioned last autumn to raise funds for charity. Quotations, too, could be found on flagstones in the centre of Winchester, but only when it rained (and it certainly did during last July!). The website also gave details about an amazing array of different attractions: a pantomime at Steventon based on *Pride and Prejudice*; concerts at Steventon and Chawton; a ball at Alton and other Regency Week events in the town; walks in Winchester, Southampton and other areas known to Jane during her life; writing competitions; street theatre and a newly-created rose bearing Jane's name and planted at Chawton. Innovation also featured artistically in the creation of a life-size bronze of Jane Austen outside the Willis Museum at Basingstoke (the site of the Assembly Rooms where Jane attended balls). The statue was created by a local artist, Adam Roud, and was unveiled by Claire Tomalin, who chose some fine words to commemorate Jane and to praise the sculptor.

The bicentenary year also inspired some original and informative exhibitions. The Jane Austen House Museum and Chawton House Library both went to considerable lengths to display artefacts and books associated with Jane. Winchester Discovery Centre displayed six portraits of Jane, brought together from different sites and placed under one roof for the first time. At the same time, Oxford's Bodleian Library raised the question 'Which Jane Austen?' and drew together material exploring how much of a wartime writer she was and in what ways the international adventures of family members and relations and the successes and disasters faced by her siblings influenced her life and writings. These are just some examples of the many different approaches adopted across the country during the year.

The month of July was naturally the main focus for commemorative events and the Society took a leading role in the first of two wreath-laying ceremonies. A plaque to Jane Austen has an honoured place in Poets' Corner at Westminster

Abbey and on the Saturday before the anniversary of her death various members of the Society gathered after Evensong to witness Sir Sherard Cowper-Coles laying a wreath. A selection of readings from the novels and letters followed, together with quotations from one of Jane's earliest reviewers, Sir Walter Scott, and one of her more recent biographers, Claire Tomalin. Society members representing branches and groups across the country read these quotations as a way of underlining that this was very much a national commemoration.

Then on the following Tuesday, the date of Jane's death, Winchester Cathedral took central stage and brought about a unique fusion of two competitive life forces – God and Mammon. This was made possible as, in between all the Cathedral's worship and services on that day, there was time for the Governor of the Bank of England to stand in the Nave and display the new £10 note bearing Jane's portrait. Given Jane's deep faith in God and all the difficulties and anxieties she faced over publication and payment for her work the day certainly captured those contrasting features of Jane's life. However, the religious dimension won the day in terms of the length of time devoted to it. Choral Evensong itself, let alone the earlier services of the day, lasted at least an hour and included a reading from *Pride and Prejudice* and two of the prayers Jane composed, one of which had been carefully recast in the form of a hymn. Towards the end of the service a procession made its way to Jane's grave and wreaths were laid by representatives from our Society as well as from JASNA and JASA. After the service a reception was held in Pilgrim's Hall and the Pocket Theatre Company read from some of Jane's novels and letters and performed some of the songs Jane had copied out in her music books. Richard Jenkyns as Chairman of the Society gave a short address and proposed a toast in Jane's memory. The evening was greatly enjoyed, but not so the heavy rain which greeted its ending, though many thought the deluge highly appropriate given Jane's comic verses about St. Swithin and his showers!

Then the following weekend brought other commemorative events. On Saturday July 22nd a service was held in St. Swithin's, Bath – the church where Jane's parents were married and where her father was buried. This service, devised and conducted by JAS Vice-Chairman the Reverend Canon Michael Kenning at the invitation of the Bath group, included a brief account of Jane's life and work, together with quotations from her novels and letters read by members of the group. Jane's verses about St. Swithin were read – and again, very appropriately, as it was a rather wet day! Dancing also featured thanks to the Jane Austen Dancers and the afternoon ended with a splendid tea. So once again this commemoration aptly encapsulated several features prominent in Jane's life and writings. Finally, on the morning of Monday July 24th at Winchester, groups of people re-traced the processional route taken from College Street to the Cathedral for Jane's funeral and Cassandra's very moving tribute to her sister was recalled.

The bicentennial was indeed a memorable year and particularly so with such an array of different commemorative activities. It could certainly act as a guide and inspiration for future commemorative years. So be prepared for 2025 – the 250th anniversary of Jane's birth!



*Floral tributes inside Winchester Cathedral,  
18th July 2017*

# *Branches and Groups*

## Reports for 2017

### **Bath and Bristol Group**

This year was busy for our group as we celebrated Jane Austen's time in Bath. In January we had the pleasure of hearing Hazel Jones speak on *Jane Austen and Marriage*, which was very well received by the audience, and in April, Maggie Lane accompanied by Angela Barlow, gave us their talk *Jane Austen: Writing to the End*, another very interesting and appreciated afternoon. Both events were followed by tea with sandwiches.

Our special event for the bicentenary year was a commemoration service in July in St Swithin's church where Jane's father is buried. Jane Austen Society Vice-Chairman the Rev. Canon Michael Kenning devised a short service with a summary of her life illustrated with quotations from her novels and letters read by members of the Bath and Bristol group. This was followed by a dancing display by members of the Jane Austen Dancers, and a sumptuous tea was provided by the church. Around fifty people attended including the Mayor, Councillor Ian Gilchrist, and his wife. The Mayor was particularly interested in the dance music as he plays in an early music band for dance groups, and knew the pianist, Sue Law.

Those people who came to the JAS residential Conference in September probably saw the special floral display in Parade Gardens to honour Jane Austen created by the gardeners of the parks' department. A book with a quotation and a large quill pen, all done in flowers and plants, caused huge interest with the visitors and was the centre piece of the original 18th century gardens.

I had the pleasure of attending the commemoration service in Westminster Abbey, and three of our group went to Winchester; both occasions were very special but we could have done without the torrential rain in Winchester, although the date should have warned us what to expect!

Our final event of the year was our discussion afternoon in November which always makes for a lively two hours.

*Diana White*

### **Hampshire Group**

In 2017 we organised our events towards the latter part of the season due to the numerous events taking place throughout Hampshire. Many of our members attended these and we also attended events as a group.

Our AGM was in May and our speaker was Lesley Ward whose subject was *Everyday Cooking 200 years ago*. The presentation was part talk and part demonstration with samples and tastings. In September, Catherine Leonard from the Petersfield Museum gave us a fascinating presentation on *Costume, Fashion and Jane Austen*. The committee provided refreshments and there was much

discussion afterwards on Regency Fashion over cups of tea/coffee and cake.

October found us back at Jane Austen's House Museum where we had a very lively Discussion Event, led by Elizabeth Proudman. We discussed *What we don't know about Jane Austen*. There was much animated conversation that continued over a delicious cream tea.

The last event of our season, on the 1st December, was our Birthday Lunch held at Brasserie Blanc in Winchester where more than thirty of us enjoyed a really delicious lunch.

We were able to make a considerable donation to the Jane Austen House Museum that they intend to use towards a Writing Competition being planned in partnership with Hampshire Cultural Trust that will take place during 2018.

*Lesley Wilson*

### **Kent Branch**

We were very sad to hear of the death of Professor Colin Seymour-Ure, a great-great-great-grandson of Edward Knight. Colin was a confirmed Janeite and a wonderful supporter of Branch Events. We will miss him very much.

The AGM was at Goodnestone Park in March. Jill Webster, Chairman, welcomed Kathy Gowler as our new Treasurer and Dianne Brick as our Minutes Secretary. After the AGM and lunch Hazel Jones spoke on *Anne Eliot's Journeys of Body and Mind*. The Summer Event was held at Court Lodge, Lamberhurst. Court Lodge has connections to the Austens via Francis Austen of Sevenoaks (Jane's great-uncle whom she met in 1788). Also, we appreciated meeting at such a lovely venue in West Kent as we have a larger proportion of members coming from West Kent now. The day began with a talk by the owner of Court Lodge, Dr Heather Dyke, entitled *A Brief History of Court Lodge and its Connections to the Austens*. This was followed by a talk and recitals on both piano and pipeorgan by Martin Renshaw, who has been an organ maker since 1967. The Horsmonden Historical Society put on a display from their archives of Austen-related material. After a picnic lunch in the gardens, Roy and Lesley Adkins, authors, spoke about *All at Sea in the Time of the Austens*. There was an Austen quiz which this year was based on *Persuasion*.

In August on a warm, fine day members enjoyed the annual Jane Austen Kent Walk, which circled Mersham-Le-Hatch. The Annual Winter Lunch in November was held at Broome Park, when our new Patron, Professor Jennie Batchelor gave the address *Jane Austen, Kent, and The Curious incident of the £10 note*. The final event of 2017 was the celebration of Jane Austen's birthday in Tonbridge with the Annual Birthday Lecture. A record 160 people gathered in Tonbridge Parish Church to listen to the ever popular and hilarious Professor John Mullan who, as usual gave a splendid address with lots of audience engagement.

Our discussion group 'Novel Views' met in April when the topic was *Rakes and Reprehensibles* and in October when members discussed *Orphans and Upbringing*. Two members in costume followed the inspirational bookbench trail 'Sitting With Jane' devised by Destination Basingstoke. Members of JASNA's

Churches' Committee visited St Margaret's Horsmonden and Tonbridge Parish Church, St Peter and St Paul. In Tonbridge they were welcomed by Canon Mark Brown, and were shown some history of the church and details of the monument cleaning by Sir Paul Britton.

In September, a quarter-peal bell-ringing ceremony was held in St Lawrence the Martyr Church in Godmersham to commemorate the bicentenary of Jane Austen's death on the day that the 'Austen tenner' came into circulation. In October, Kent Branch member, Ron Dunning, travelled to Jane Austen's House Museum in Chawton where Alan Titchmarsh was to plant the new *Jane Austen* rose. Ellie Morris designed and embroidered a square for the commemoration quilt based on Godmersham.

Vivian Branson

### **London Group**

The first of our talks, in January, was given by Stephen Smith, former head Gardener of the Grosvenor Estates. Its focus was on London's garden Squares and their function, both when they were first constructed and in the present day. Naturally, there was reference to *Emma* and Brunswick Square. Our February talk was from Dr Katharine Halsey, on *The Importance of Eye Contact and Body Language* in the novels, with a detailed analysis of peeping, glancing, the language of eyes and the implications of these.

A little later, in April, we held our AGM as part of an all-day event. This took place in the morning, followed by *Jane Austen's London* from Sara Hebblethwaite and Margaret Chittick, with a combination of readings and screened views of London she would have known. In the afternoon Angela Barlow talked entertainingly on *Jane Austen's Actors* – such as Mrs. Siddons, Edmund Keane and even Henry Crawford.

Also in April, we enjoyed a three-day visit to Lyme Regis and its environs, including Forde Abbey, where we had a private tour. This coincided with the imminent opening of the National Tulip festival – a bonus. Sara Hebblethwaite, a Blue Badge guide, provided a very relevant and thoughtful extended event.

As with all the Groups and Branches, the main focus of the year was on the bicentennial commemoration of the death of Jane Austen. We chose to celebrate the musicality of Jane Austen and her family with a celebration of words and music. The Jane Austen Trio, one of whom has produced a Ph.D on the Austen Family music book, performed brilliantly with voice, harp and piano. They combined erudition and musicianship with the lightest of touches. Margaret Chittick and Hellen Blackwell provided the musical readings and links from the novels. Food, fizz and the celebratory cake rounded off our soiree, which was held in the elegant surroundings of the University of Notre Dame in Central London. It was a truly memorable occasion.

The commemoration in London was in Westminster Abbey. Following Evensong, The Jane Austen Society formed a special group, close to the Memorial Plaque in Poets' Corner. Passages from her works were read, combined with



prayers and tributes. Finally a wreath was laid beneath the plaque by the President of the Society, Sir Sherard Cowper-Coles. We were then given a reception in the Abbey Small Cellarium after the final ceremony.

In late June, several of the London group visited the Bodleian Library for a viewing of the exhibition organized by Kathryn Sutherland. It was titled 'Which Jane Austen' and included original manuscripts and a careful exposition on the thinking behind the curating of the exhibition. In the morning there was time for a brief exploration of central Oxford, including New College, once more in the very informed hands of Sara Hebblethwaite.

The autumn programme began in late October, with our annual Patricia Clarke Memorial Day. This is our second all-day event each year. There were two morning talks, first from Susan Dell, on *Jane Austen's Quilt*, with Marion Davis, one of our members giving the second talk on *Landscape and Character in Jane Austen's Novels*. The Patricia Clarke Memorial Lecture was given by our Patron, Professor John Mullan, with the title *The Weather in Jane Austen's Novels*. The year ended with the Birthday Lunch at The Royal Overseas League. This was followed by a talk from Ian McLaren, Editor of the Wine Club Magazine, on food and drink in the Georgian and Regency period.

Heather Wills-Sandford

### **Northern Branch**

Our year began in March with participation in the York Literary Festival at Clements' Hall, York; Lucy Adlington's costume presentation, *Ladies of a Certain Age*, was given to a capacity audience of 150, many of who were non-members. We gained several new members from this event. In April our patron, Dr Bill Hutchings, led our Study Day, looking at varying aspects of *Persuasion*.

The following month the branch participated in Hull's City of Culture celebrations with a weekend event. On Saturday 5 May, in Hull Minster, Professor John Mullan gave his talk *What matters in Jane Austen* to an audience of 180. The local group, Hull Regency Dancers, entertained, instructed and helped with performances before and after the talk. The following day a fascinating guided walk round the old city was led by a local historian, who was also one of the Regency Dancers.

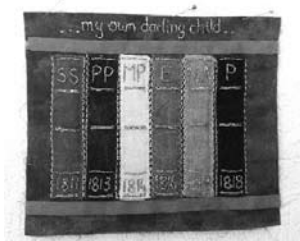
Our summer outing in July was to Shandy Hall, former home of *Tristram Shandy* author Lawrence Sterne, who was also vicar of St Michael's Church in the small village of Coxwold in North Yorkshire. Patrick Wildgust, the Curator of Shandy Hall, led a visit to the church and in the afternoon showed us round Shandy Hall and discussed the writing and intention of *Tristram Shandy*. We then had chance to explore the beautiful gardens and visit the lovely old barn in which there was an exhibition of Georgian sketches and other artwork.

In July the majority of the committee and several branch members attended the Society's AGM at Chawton as part of a very enjoyable weekend. In September we celebrated the Branch's eighteenth birthday and commemorated the 200th anniversary of Jane's death with a members-only party at St. Chad's Parish Hall in Leeds. One of our members, Alan Thwaite, gave a very interesting, fully

illustrated talk entitled *Jane Austen's Green Park Neighbours*. This was followed by a full afternoon tea; readings from Jane's books and Cassandra's letter after Jane's death; two quizzes and Georgian music played by Brian Joice. A very pleasant and yet very moving afternoon.

Our AGM was held in November at York. Following the business meeting Dr Cheryl Kinney gave the Irene Collins Memorial Lecture, an illustrated talk on *Persuasion - Engineered Injuries*. This fascinating talk looked at how Jane used bodily illness to illustrate personality traits and relationship issues.

During 2017 there have been three editions of *Impressions*, all of high quality with a wide range of articles, from serious to light-hearted, reports of events, reviews and quizzes. The Northern Branch also participated in the Community Quilt Project with a square representing a shelf of Jane's novels – our brief was *First Editions*.



Our Facebook page is growing in likes and popularity; photos from events are popular and most posts generate several comments and replies. We continue to have a book and a goods stall at our events, and at the Society's AGM; they are always very popular and a good way to generate extra income thus allowing us to retain our very reasonable subscription rates. Our finances remain in good order and we continue to make a modest profit every year.

*On a sadder note, our longstanding Treasurer and good friend Andrew Banks died very suddenly in January 2018. His loss to the Branch is immeasurable. A collection in his name is being made and will be donated to various aspects of the Society, in memory of his love of all things Austen.*

*Julia Taylor*

### **Scottish Branch**

Our AGM was on Saturday 11th February in Garvock House Hotel in Dunfermline. Maureen Kelly agreed to speak; her topic was *Learning to be a Lady*. Maureen focused on the various aspects of education in the 18th century, drawing comparisons between Scotland and England and men and women. This was an extremely illuminating talk.

Our next event on Saturday 25th March was a one day Symposium – 'Celebrating Jane Austen – 200 Years'. Dr Joe Bray from the University of Sheffield gave an extremely interesting talk entitled *The Language of Jane Austen*. Richard Jenkyns' topic was *Jane Austen and family in literature and life*

and finally Hazel Jones gave a sensitive interpretation of *Anne Elliot's Journeys of Body and Mind*, using the quote 'One does not love a place the less for having suffered in it' as her inspiration.

The Nora Bartlett Inaugural Lecture was held on Saturday 13th May, at Garvock House Hotel, Dunfermline and the speaker was Prof Richard Cronin. His title was *Persuasion and the Idea of Home*. Richard is a regular contributor to the Scottish Branch and it was fitting that he should speak at Nora's Inaugural Lecture.

For the Strawberry Tea on 17th June we made a return visit to the Georgian House in Edinburgh. This was followed by a special afternoon tea at The Principal Hotel in George Street. This was an extremely popular event, and was an excellent way to celebrate this very special year.

The Scottish Branch commemorated the bicentenary of Jane's death with a Memorial Service on the 18th July at Wardie Church, Edinburgh. This event was led by Maureen Kelly, with contributions from members of the Scottish Branch, with readings from Jane's works, her prayers and her letters. The service was very well attended and was a fitting commemoration of the pleasure Jane Austen has given to us all.

On Saturday 19th August we were extremely fortunate to have a visit from Dr Cheryl Kinney from JASNA. Her talk was entitled *Persuasion: Engineered Injury*. This presentation reviewed the injuries and illnesses in the novel and how Jane Austen used these bodily changes to expose moral worth and examine human nature. The talk also explained changes in Regency medicine and how Jane Austen's interaction with doctors influenced her writing.

On Saturday 21st October the Scottish Branch joined with the Costume Society to welcome Lucy Adlington from the History Wardrobe. Her title was *Jane Austen's Ladies of a Certain Age*. This was an extremely successful and enjoyable meeting with members of the Scottish Branch dressing in Regency attire in keeping with the theme of the day.

In November members of the Scottish Branch and the Glasgow University Student Group joined together to present a full complement of Society Reports to the Glasgow Womens' Library for inclusion in their archives. This event was attended by not only lovers of Jane Austen but supporters of Glasgow Womens' Library who were introduced to the works of Jane Austen through readings from her novels and her letters.

The final event of a very busy celebratory year was the Birthday Lunch on 16th December. This was held at the Garvock House Hotel, in Dunfermline where a delicious lunch was followed by music played on the Clarsach by Seonaid Birse together with individual and personal accounts from Sharron Bassett, Patricia Bascom and Hilary Aitken of their love for Jane Austen. This rounded off an extremely successful year for the Scottish Branch with a wide variety of events. There was something for everybody and was a true celebration and memorial to a wonderful lady, Jane Austen.

*Ann Bates*

## Southern Circle

The Southern Circle stuck to its regular pattern of two discussion group meetings during 2017: at Chawton in March and at Manor House School, Bookham, Surrey in October. Prompted by the 2016 film *Love and Friendship* (based, despite the title, on *Lady Susan*), the group discussed *Lady Susan* at our spring meeting and *Rambling* (both literally and figuratively) at the autumn meeting. A number of members met up at the Society's AGM and four of us were privileged to attend the bicentenary celebrations in Winchester Cathedral.

Our membership is mostly drawn from Surrey but we have members from further afield too, including Berkshire, Hampshire and Sussex and would welcome new members from across the southern region.

Fiona Ainsworth

## South West Branch

Our year began with the enthralling presentation *All at Sea in the Time of the Austens* by authors Roy and Lesley Adkins, the social history of naval life in the time of Jane Austen, including how the careers of her sailor brothers gave her inspiration. In his splendid vote of thanks Patrick Stokes reminded us that 85,000 men were at sea during the Napoleonic Wars. After lunch, actress Karin Fernald performed amusing interludes from Jane Austen's *Juvenilia*. It showed all the early, raw promise of the writer with its honest and unrestrained humour.

In April, Linda Bree's talk embraced the work of two of the champion writers of the time of Jane Austen: Frances Burney and Maria Edgeworth. The dissertation placed before us the difficulties encountered by women when pursuing a literary career at that time. We appreciated Jane Austen anew. In the afternoon Jill Webster spoke of *Solving the puzzle of Jane Fairfax* in that most secretive of novels, *Emma*, which at times fairly bristles with tension and undercurrents.

During May a group of us took a three-day trip to Hampshire, to be present in Chawton on the exact date, the 24th, when Jane Austen left it for the last time, two hundred years ago. We were grateful to Hazel Jones for such a well-planned and memorable journey.

Back to our Exeter base and for our June meeting, Sandie Byrne brought language to our attention, especially *Change and Nuance*. This made us think deeply about Jane Austen's technical skill. We always enjoy examining artefacts which would have been familiar to the Austen family, and Anthony Finney spoke about and showed some of his most fascinating collection of *Favourite Georgian Things*. The coins, such as the three shilling piece, always seemed to carry immense weight in those days.

In September, we had a welcome return visit from Bill Hutchings. His elegant and precise deconstruction of text and ability to illuminate meaning was this time directed to *Sharing a Carriage with Mr Elton*. The scarcity of original manuscripts and scraps of writing by Jane Austen lends a special fascination to those which survive. Anne Toner of Trinity College Cambridge talked to us about the manuscript of the unfinished work, *Sanditon*, which is housed in King's College.

December found some members gathered as near to Jane Austen's birthday as we could manage. We shared a Christmas meal in Exeter, and were then addressed by Jonathan Edmunds on the subject *Jane Austen and Money*.

Our members have enjoyed close links with activities of the Jane Austen Society this year in various ways, including a delightful contribution to the 'Chawton quilt' by Jill Hewitt and Linda Edmonds. Maggie Lane, in partnership with Angela Barlow, spoke at both the February Study Day and the September Conference; Hazel Jones, besides leading the Hampshire trip, addressed other groups and branches of the Society; and Penny Townsend made three presentations to local groups on behalf of the Society's outreach programme and spoke at the 2017 Conference in Bath, the last to be organised by our own Patrick Stokes.

*Penelope Townsend*



*Members of the South West branch in College Street,  
Winchester, 25th May 2017*

*An Austen Family Picture  
by Sir Joshua Reynolds*

Charlotte Mitchell



A portrait by Sir Joshua Reynolds of Philadelphia Hancock (Jane Austen's aunt) with her husband Tysoe Saul Hancock, their daughter Eliza and the latter's Indian nanny Clarinda, has been on display in the Gemäldegalerie in Berlin for the last forty years. No-one realized this, however, because the label beside it states that the people in the picture are 'George Clive and his family and an Indian maid'. This identification, which was first made in 1976, is quite without foundation, and there is, as I shall show, perfectly satisfactory evidence that the painting is in fact of the Hancocks and Clarinda.

Like most people, I tend to believe the labels next to the paintings I see in art galleries. There is no space on them for references to justify the assertions they make (how their small size strikes one more as one gets older!), but one assumes these have not been lightly made. On reflection, however, it is obvious that the evidence, whether relating to the subject or the artist, must be stronger in some cases than others. Art historians, too, are more likely to be focussed on whom a painting is by rather than whom it is of, unless the subject is of unusual interest, or helpful to the interpretation of the painting. This gives them no strong incentive to embark on the tedious archival work involved in substituting the name of one

nonentity for another under a portrait. In this case, since nobody knew anything about George Clive, except that he was a cousin of Robert, Lord Clive of Plassey, or 'Clive of India'; he simply served as a convenient hook to associate the picture with the British in India in the mid-eighteenth century.

Until recently, I did not know much about George Clive (1731/2-1779) myself, but I did know a little. This was because, like dozens of other people alive today, I am descended from him, and particularly because from childhood I often used to go and stay with my uncle George Clive (1940-1999), who inherited the family pictures of this branch of the Clives. Until the 1970s, no one had ever suggested that the Reynolds group portrait in Berlin was anything to do with George Clive; it had belonged for many years to the great Ellesmere Collection, and was supposed to be of Robert Clive and his family. But when it came up for auction in 1976, scepticism about this identification, supported by scholars of British India including the late Dame Lucy Sutherland, encouraged the auctioneers to look about for another candidate for the man of the portrait. I have been told that someone from the Leger Gallery came to lunch with my uncle and saw a portrait of George which he thought sufficiently like: this was enough, and the picture got a new name.<sup>1</sup>

This awareness of how recently George's name had been attached to the painting, together with some knowledge of his children's lives, which made it seem surprising that such a painting should have left the family so early (it is known to have been in an auction in 1817), determined me to investigate thoroughly whether the painting was or was not of the George Clives. I also enlisted the help of my daughter, who can speak and read German and is studying art history. We gathered evidence. Although his descendants own few relics of him other than paintings (his son had a bonfire of papers) a large number of letters survive among Robert Clive's archives in the British Library and the National Library of Wales. There are more in Shropshire Archives, including some of his personal accounts and papers. After he came back from India he became a banker in partnership with Sir Francis Gosling. The firm's eighteenth-century ledgers survive in the Barclays Archive, so we also have, amazingly enough, the whole of his bank account. We went to St. Pancras, to Aberystwyth, to Shrewsbury, to Stockport, and emerged, after several months, sceptical that he had been painted by Reynolds, and much better acquainted with the world of the British in Madras and Calcutta in the 1750s.<sup>2</sup> We could never persuade the art historians they were wrong, however, without coming up with a convincing alternative.

Reading their letters and mugging up enough history to make sense of them, brought home to me how very small the British community in India was at this date. The painting, the art historians tell us, dates from the 1760s; her dress and jewellery indicate that the Indian woman comes from south India.<sup>3</sup> I began to examine the question from the other end: which of the people Reynolds is known to have painted could be the ones in the picture? His pocket-books, in which he noted social engagements and appointments with sitters, have been used by scholars for generations; his ledgers, in which he recorded payments for commissions,

have been published. Looking at the ledgers, I saw long lists of the Duke of A, Lord and Lady B, Sir Thomas C, Bt., together with a handful of familiar names of newly-rich nabobs: Caillaud, Hastings, Hancock, Lawrence.<sup>4</sup> Of these only Mr and Mrs Hancock had a family of the right shape. Crucially, they had spent time in Madras as well as Calcutta. As a former lecturer in English literature, I was fairly well up in Jane Austen and her circle, and had heard of the Hancocks, but I needed details, so I went and got Deirdre Le Faye's edition of Eliza's letters out of the library.<sup>5</sup> She illustrates the miniature of Philadelphia which is owned by the Jane Austen House Museum. In the stacks I held the page up to my postcard of the Reynolds and gasped. Surely this is the same person? Reading the book introduced me for the first time to Clarinda, the much-loved maid who came back from India with the Hancocks and stayed with Philadelphia and Eliza in England and France till the 1780s. Immediately the Hancocks, returned from India with a little girl and an Indian woman servant, seemed to fit the picture much better than the Clives, who did not marry until several years after George came back from India as a bachelor.

The next step was to look again at David Mannings and Martin Postle's great catalogue of Reynolds paintings. They list paintings of Mr Hancock and Mrs Hancock as missing – portraits which are known to have been commissioned and paid for, and for which appointments for sittings can be seen in the engagement diaries, but whose whereabouts are unknown.<sup>6</sup> They also observe that the Berlin group portrait was originally begun on two pieces of canvas. Could the two Hancock portraits have been fitted together?

At this point the suspicious may be thinking that Hancock is not a very uncommon name. How can one possibly be sure that Reynolds's Mr and Mrs Hancock are Jane Austen's aunt and uncle? Fortunately Reynolds, businesslike in his methods like many successful artists, recorded two addresses for his Hancocks in his diary: 'Norfolk Street, left hand' (October 1765) and 'Bolton Street' (January 1767). Deirdre Le Faye quotes from some vivid letters from the Hancocks' Calcutta friends which are preserved among Warren Hastings's papers in the British Library. Looking through the volume I came across two letters of 1766 addressed to Tysoe Saul Hancock in Norfolk Street.<sup>7</sup> We also know that Philadelphia and Eliza were living in Bolton Street in 1770.<sup>8</sup> There can therefore be no doubt at all that it was Jane Austen's aunt and uncle whom Reynolds met and whom he painted.

Still, it might be objected, that does not prove that Tysoe, Eliza, Clarinda and Philadelphia, are the people looking out of the Berlin portrait. The Hancock portraits might still, as the Reynolds catalogue assumes, be missing. Another document, though, does I think, clinch things. Reynolds's small engagement diary, now in the Royal Academy, shows sittings with Mr Hancock and Mrs Hancock, and during the same period, on 12 August 1765, he also recorded one for 'Miss Hancock' (which Mannings assumes is a mistake for 'Mrs'); I suspect he also refers to Eliza when he just writes 'child'. Moreover, on 1 October 1765 he recorded a sitting for 'Clarinda'.<sup>9</sup> One isn't meant to make a noise in the Royal



Academy Archives but I am afraid when I turned the page and saw that entry I may have let out a squeal. An earlier scholar explained this mysterious entry as a reference to some actress who had played the role of Clarinda in a play, but in conjunction with the entries for the Hancock family it must convince us that he was working on the Berlin painting in the autumn of 1765.<sup>10</sup>

Art historians are much preoccupied with *provenance*; the history of a painting's ownership. The earliest reference to the Berlin group portrait recorded in the Reynolds scholarship is 1817, when it was sold in a posthumous auction of the collection of Sir Alexander Thomson, a judge, alongside another portrait by Reynolds of Warren Hastings. I spent some time fruitlessly examining both George Clive's and Philadelphia Hancock's bank accounts looking for payments from Thomson, but in the end what was most helpful was a photocopy of the auction catalogue, of which a rare copy survives in the Frick Art Reference Library. It shows that in fact neither Reynolds painting was owned by Thomson; the title page shows the auctioneer had introduced them into the sale from another source:

*A Catalogue of the Genuine and Highly Pleasing Collection of Cabinet Pictures of the Late Lord Chief Baron Thomson . . . Also (introduced with Permission) two very fine pictures by Sir Joshua Reynolds, One a Portrait of WARREN HASTINGS, Esq., the other a FAMILY PORTRAIT . . . together with A Few capital Drawings, framed and glazed . . . Which are the genuine Property of the LORD CHIEF BARON THOMSON'*

The description of Lots 110 and 111 makes things even clearer:

TWO PAINTINGS BY SIR JOSHUA REYNOLDS

(INTRODUCED BY PERMISSION)

*And which are to be Sold under an Extent from the Crown.*

<i>Sir J. Reynolds</i>	--	110	A Family Group, with black Servant.
--	--	111	A portrait of Warren Hastings, Esq. <sup>11</sup>

The sale was on 21 June 1817. Which member of the Austen family had been served with a writ of Extent in Chief on 15 March 1816? Henry Austen, of course, brother of the novelist and widower of Eliza Hancock.<sup>12</sup> The auction record thus nicely corroborates the evidence from Reynolds's papers. The National Archives holds inventories of Henry's furniture and possessions which were made in connection with his failure, and surely we cannot doubt that the two paintings which were sold in the Thomson sale were the 'portrait in a gilt frame (oil) a large gilt frame contg 4 portraits in oil' seized by the Crown.<sup>13</sup> The 'Family Group' made only two guineas, whereas 'Warren Hastings' was sold for 41 guineas.<sup>14</sup>

The Hastings portrait has been in the National Portrait Gallery since 1965. In Nicholas Penny's study of Reynolds he observes that the furniture in the group portrait resembles that on which Hastings is sitting. Having for some reason not noted that the two paintings had been sold together in 1817, he guesses that this was the furniture in Reynolds's own studio.<sup>15</sup> Surely we can go further. The two

paintings, two windows into a space furnished *en suite*, were apparently hung in Philadelphia's rooms in Bolton Street, and then later in Henry and Eliza's homes. This would have been a very public display of the degree of intimacy between the Hancocks and Hastings. What light does that shed on the vexed question of whether or not Philadelphia had an affair with him? It isn't likely to end speculation on that point, but if she was innocent, it suggests she was also unselfconscious. If she had had an affair, it seems rather brazen of her to advertise the connection in this way. Altogether it is intriguing.

I, for one, would also like to know more about Clarinda's life. Was she perhaps a Christian? There was a Christian community in Madras of mixed racial origins, sometimes known as 'Portuguese', to which she might have belonged. The art historians tell us she was married; was she perhaps married to 'Peter', the other servant the Hancocks brought home from India? Did she die at Combs-la-Ville, near Fontainebleau, where Philadelphia and Eliza were living at the time when they last mention her in their letters? Where was she buried? Did they raise a memorial? Certain upsets occurred in France in the 1780s, of course, which may mean we shall never find out, but on the whole it is remarkable how much more one can discover about people living in the eighteenth century than one expects when embarking on this sort of enquiry.

*A longer account of this discovery was published in the Times Literary Supplement (21 July 2017), and I should like to thank the editor for his encouragement, and also the many people who helped with the research, especially Edward Clive, Lyn Crawford of RBS Archives, Professor Birke Häcker, Pamela Hunter of Hoare's Archives, Eugenie Fortier of the Frick Art Reference Library, Lynda McLeod of Christie's, Gwendolen Mitchell, Andrew Potter of the Royal Academy Library, Tracey Schuster of the Getty Research Institute, Maria Sienkiewicz and Nicholas Webb of Barclays Group Archives, Isabel Snowden of the Jane Austen House Museum, Dirk Torenlvlied of the RKD-Nederlands Instituut voor Kunstgeschiedenis and the staff of the British Library, Derbyshire Record Office, Shropshire Archives and the National Library of Wales.*

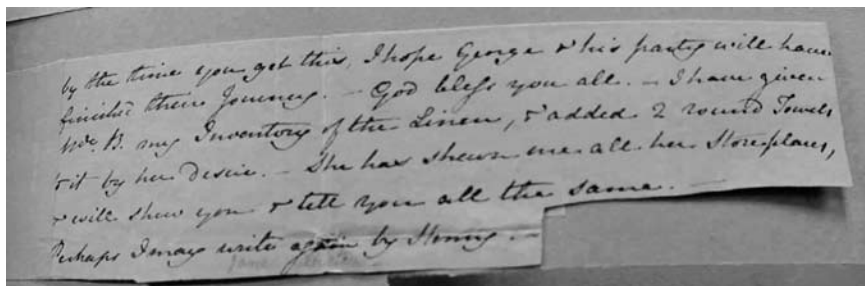
### Notes

1. *Important English Pictures*, Christie's, King Street (18 June 1976), Lot 116. 'A Family of Distinction, with an Ayah; traditionally identified as Lord Clive and his Family'. A new identification was read out at the sale: 'Portrait of George Clive his wife Sidney and daughter Louisa, with an ayah', and published by Henning Bock, 'Joshua Reynolds 'George Clive und seine Familie mit einer indischen Dienerin': Eine Neuerwerbung der Gemäldegalerie' *Jahrbuch Preußischer Kulturbesitz* XIV (1979), 165-175.
2. More reasons why the painting is not of George Clive are given in Charlotte Mitchell and Gwendolen Mitchell, 'Passages to India' *Times Literary Supplement* (21 July 2017): 13-14.

3. David Mannings and Martin Postle, *Sir Joshua Reynolds: A Complete Catalogue of his Paintings* 2 vols (New Haven and London: Yale University Press 2000), I, 136.
4. Malcolm Cormack, 'The Ledgers of Sir Joshua Reynolds' *The Walpole Society* 42 (1970), 105-169.
5. Deirdre Le Faye, *Jane Austen's 'Outlandish Cousin': The Life and Letters of Eliza de Feuillide* (London: the British Library 2002).
6. Mannings and Postle, I, 240.
7. BL MS Add 29132 ff. 287-288, ff.294-295. Dudley Davis to Hancock, dated 5 January 1766 and 15 February 1766, addressed to 'Tysoe Saul Hancock Esqr Norfolk Street/ on the Strand'.
8. Le Faye, *Outlandish Cousin*, 24, and R. A. Austen-Leigh, *Austen Papers 1704-1856* (privately printed: Spottiswoode 1942), 22. Jane Austen's father went to stay with his sister in Bolton Street in 1770.
9. Royal Academy MS REY/1/8.
10. C. R. Leslie and Tom Taylor, *Life and Times of Sir Joshua Reynolds*, 2 vols (London: Murray 1865), I, 251-2, explain it as an allusion to Kitty Clive or Frances Abington, both of whom had played the part of Clarinda in Benjamin Hoadly's comedy *The Suspicious Husband* (1747).
11. *Genuine and Highly Pleasing Collection of Cabinet Pictures*, Mr Squibb (21 June 1817).
12. Clive Caplan, 'Jane Austen's Banker Brother: Henry Thomas Austen of Austen & Co., 1801-1816' *Persuasions* 20 (1998) 69-90, 86.
13. National Archives MS E 144/77.
14. These prices are from the annotated copy of the Squibb catalogue in the Frick Art Reference Library. Reynolds's ledgers show the original cost of the painting was £159.
15. Nicholas Penny, *Reynolds* (London: Weidenfeld 1986), 233-4.

# Updates on Jane Austen's Letters

Deirdre Le Faye



As will be seen from Christine Penney's Sales Notes (pp.67-71), 2017 was an exciting year for our Society: not only did some original manuscripts of Jane's letters reappear after being mislaid for many years in the Austen-Leigh archive, but a totally new fragment of **Letter No. 87** came to light in a Victorian autograph album.

At the Sotheby's sale on 11th July 2017 the most important item was Lot 82, the original manuscript of Jane's letter to Anna Lefroy of 29th -31st October 1812, in which she jokes about the foolish novel *Lady Maclairn, the Victim of Villainy*, published by Mrs Hunter of Norwich in 1806. In my editions of Jane's *Letters* I had to number this **76(C)**, as its text was only known from four copies made later in the nineteenth century – two by Anna Lefroy and two by her daughter Fanny-Caroline Lefroy. Now the letter can rightly be numbered **76**, and the copies relegated to footnotes. Sotheby's gave the provenance as: 'Anna Lefroy, née Austen (1793-1872), her daughter Fanny-Caroline Lefroy (1820-85), her cousin Cholmeley Austen-Leigh (1829-99), his son Richard Arthur Austen-Leigh (1872-1961), and thence by descent.' After R.A. Austen Leigh the next owner was his widow, Mrs Margaret Austen-Leigh (died 1986); and it would seem that the present vendor was her sometime housekeeper Mrs E.G. Richardson, who stated later in 1986 that Mrs Austen-Leigh had given her a number of items of Austen-Leigh origin.

The manuscript is a quarto sheet of laid paper folded over to make four octavo pages. It did not go through the post, so Revd James Austen must have brought Anna's letter to Jane with him when he visited Chawton Cottage on 29th October, and taken back this reply from Jane when he returned to Steventon on 31st October. It bears the remains of a broken black seal, the design of which cannot be deciphered; at this date the Austens were in mourning for Mrs Thomas Knight II, who had died on 14th October 1812. There are also traces of hinges where it was once mounted in an album, and this was probably done by Cholmeley Austen-Leigh when he received it from Fanny-Caroline Lefroy some time in the

second half of the nineteenth century. It may have been either Fanny-Caroline or Cholmeley who scrawled across the top of the letter in pencil: *Mifs Jane Austen b 1775 / d 1817*.

By the end of the nineteenth century the existence of this ms in the album had been forgotten by Cholmeley and his descendants, and when Constance Hill published the letter in *Jane Austen, her Homes and her Friends* (1902) she had to do so from a copy made in later years by Fanny-Caroline (**76(C3)** in my edition). It was still missing when R.W. Chapman published his *Jane Austen's Letters* in 1932, and he worked from another copy made by Fanny-Caroline (**76(C.4)**). Eventually R.A. Austen-Leigh rediscovered the ms, removed it from the album and wrapped it inside a folded quarto sheet, upon which he wrote: *Jane Austen's Letters / (No. 102 in Chapman's book) Nov. 27, 1949*. Unfortunately the letter remained separate from the bulk of the Austen-Leigh archive and so did not become part of the deposit in the Hampshire Record Office (23M93).

The original shows some differences from the four copies, but luckily nothing of significance. There are a few errors of small words and punctuation, and Jane used abbreviations which her copyists expanded. The corrected text is now as follows—

*Between Thursday 29 and Saturday 31 October 1812*

Miss Jane Austen begs her best Thanks may be conveyed to M<sup>rs</sup> Hunter of Norwich for the Threadpaper which she has been so kind as to send her by M<sup>r</sup> Austen, & which will be always very valuable on account of the Spirited Sketches (made it is supposd [*sic*] by Nicholson or Glover) of those most interesting spots Tarefield Hall, the Mill & above all – the Tomb of Howard's wife – of the faithful representation of which Miss Jane Austen is undoubtedly a good Judge, having spent so many summers at Tarefield-Abbey, the delighted Guest of [*p* 2] the worthy M<sup>rs</sup> Wilson. – It is impossible for any likeness to be more complete. Miss J.A's tears have flowed over each sweet Sketch in such a way as would do M<sup>rs</sup> H.'s heart good to see; & if M<sup>rs</sup> H. could understand all Miss J. Austen's interest in the subject, she would certainly have the kindness to publish at least four volumes more about the Flint family, & especially would give many farther particulars on that part of it, which M<sup>rs</sup> H. has hitherto handled too briefly [*sic*]; viz – the history of Mary Flint's marriage with Howard. – Miss J.A cannot close this small Epitome of the miniature abridgement of her Thanks [*p*. 3] & admiration, without expressing her sincere hopes that M<sup>rs</sup> H is provided at Norwich with a more safe conveyance to London than Alton can now boast – as the Car of Falkenstein which was the pride of that Town, was overturned within the last ten days. –

[*p*.4]

Miss Austen  
Steventon

Lot 83 was the larger part of **Letter No. 112** – my numeration **No. 112(S.1)**. This fragment was seen and copied by R.W. Chapman in 1926, and was evidently

mislaid by R.A. Austen-Leigh thereafter. There are no differences between the ms and the text as published by Chapman.

Lot 84 was a smaller part of **Letter No. 112** – my numeration **No. 112(S.3)**. This was accompanied by a very faded letter, dated 27th October 1931, from Miss M. Isabel Lefroy (Anna's grand-daughter) to R.A. Austen-Leigh, giving it to him 'as a small token of my cousinly affection' and also because he, 'possessing the greater part of the letter should have the missing portion, possibly you might be able to secure the other piece & so make a complete whole.' As for **No. 112(S.1)**, this too was seen and copied by Chapman when preparing his 1932 edition of the *Letters*, and likewise mislaid by R.A. Austen-Leigh thereafter. There are no differences between the ms and Chapman's published text. The provenance for these two smaller fragments is as for Lot 82.

The next very welcome surprise for Austenian scholars was the discovery of a hitherto unknown fragment of one of Jane's letters, tipped into a Victorian autograph album which was Lot 1040 in Lacy Scott & Knight's sale on 9th September 2017. The compiler of the printed catalogue did not notice that one of the entries was a fragment of a letter written by Jane Austen – six lines of text across a quarto leaf, with only a very faint pencil note *Jane Austen* squeezed in below the last line of the fragment. However, by the time the catalogue was put on the web, mid-July, this omission had been noticed, and the name *Jane Austen* was then included in the description. Some further details of provenance were also given:

'The letters' original owner and collector was Lady Charlotte Portal (d. 1899), fourth daughter of Gilbert, the 2nd Earl of Minto (1782-1859). Her father was a politician and diplomat, First Lord of the Admiralty under Lord Melbourne and Lord Privy Seal under Lord John Russell (whom one of his daughters married). Lady Charlotte married Melville Portal (1819-1904), who was also a politician. The family were clearly very well connected and an active part of high Regency and Victorian society. From Lady Charlotte, the collection passed down through the family, before part of it went through Sotheby's auction in 1938. The collection comes to us from a well-connected Scottish family now residing in East Anglia.'

The text of the fragment identifies it as being the last part of **Letter No. 87**, dated 15th-16th September 1813, and so now to be numbered **87(S.2)**. The descent and ownership of **No. 87** itself remain uncertain, unlike nearly all other of Jane Austen's letters. It was bequeathed by Cassandra Austen (1773-1845) to her niece Fanny Knight (1793-1882 – in later life Lady Knatchbull) and inherited by Fanny's eldest son, Lord Brabourne (1829-93). It was probably included by his heirs in the Puttick & Simpson sale of 26th-28th June 1893, and was in the collection of Sir Alfred Law by 1931; Sir Alfred died unmarried in 1939 and bequeathed his estate to his cousin Emma Dixon and her descendants, living in the Channel Isles. Attempts in recent years to contact the current owner of the Law Collection have all proved unsuccessful.

This new fragment is apparently the first paragraph at the top of the last page of the letter; it is laid paper, has no visible watermark, and the six lines of text

are on the recto only, the verso being left blank. There is no clue as to when this fragment was cut off and given to Lady Charlotte for her album; it may have been done by Lady Knatchbull as early as 1870, when the publication of the Revd James-Edward Austen-Leigh's *A Memoir of Jane Austen* brought her name to the attention of the reading public, or it may have been done by Lord Brabourne himself in the 1880s. The reason for the gift is probably due to the family connection: Lady Knatchbull's nephew, Edward Knight junior (1794-1879), of Godmersham and Chawton, had married in 1840 as his second wife Adela Portal (1818-70), the sister of Lady Charlotte's husband Melville Portal.

**Letter No. 87** as so far known to date was first published by Lord Brabourne in his *Letters of Jane Austen* (London, 1884, II, 145); this section was already missing, but he made no comment regarding its absence. The letter was written from London to Cassandra in Chawton, and as printed by Brabourne tails off halfway through a sentence:

**Charming weather for you & us, and the Travellers, & everybody. You will take your walk this afternoon & ....** *the new fragment continues on another page:*

**... by the time you get this, I hope George & his party will have / finished their Journey. – God bless you all. – I have given /**

**M<sup>de</sup>. B. my Inventory of the Linen, & added 2 round Towels /**

**to it by her desire. – She has shewn me all her Storeplaces, /**

**& will shew you & tell you all the same. – /**

**Perhaps I may write again by Henry. –** *[half the line and remainder of page cut off; a faintly pencilled Jane Austen is just below this last line; the complete identification is beneath the fragment]*

**Letter No. 87** is part of the series **Nos. 84-88** written by Jane from London, in May and September 1813, during two visits to her brother Henry. His wife Eliza de Feuillide had been terminally ill since 1812 – possibly breast cancer – and on 22nd April brother Edward Knight, who had arrived at Chawton Great House only the previous day, had to escort Jane on a hurried trip to London to comfort Eliza's last few days; she died on 25th April 1813 and was buried in Hampstead on 1st May. Her lingering decline had given Henry time to consider his future as a widower, and he decided to give up his large house in Sloane Street and move into a maisonette above the premises of his bank, Austen Maunde & Tilson, at No. 10 Henrietta Street, Covent Garden. In May Jane was helping his French housekeeper to plan the removal, and in **Letter No. 84**, of 20th May 1813, told Cassandra: '[M<sup>de</sup> Bigeon] sat with me while I breakfasted this morn<sup>g</sup> – talking of Henrietta Street, servants & Linen, & is too busy in preparing for the future, to be out of spirits.'

Edward Knight and his family stayed in Chawton Great House throughout the summer of 1813 while Godmersham was undergoing redecoration; and on 14th September he took Jane and his three eldest daughters, Fanny, Lizzy and

Marianne, to London to stay for a few days with Henry, now just settled in at No. 10 Henrietta Street. This new fragment of **Letter No. 87** shows that Jane promptly reverted to her earlier discussion with M<sup>de</sup> Bignon regarding household linen. The inventory which she then handed over must have taken her quite some time to compile – in 1816, when Henry became bankrupt and the bailiffs moved in to list all the goods that could be sold to pay off debts, they found he owned: ‘26 sheets, 12 hand towels, 12 pillow cases, 2 towels & some dusters &c, 6 pair sheets, 6 table cloths, 64 napkins, sundry pillow cases towels and odd linen.’ Perhaps the ‘2 towels & some dusters &c’ are the ‘2 round [roller] Towels’ added by Jane at M<sup>de</sup> Bignon’s request.<sup>1</sup>

During Edward Knight’s absence in London, his second son, George (1795-1867), had been left in charge at Chawton, tasked with arranging the return of the diminished family party from there to Godmersham – hence Jane’s reference to ‘George & his party’ in this fragment. It would seem that yet another fragment, bearing Jane’s complimentary close and signature and perhaps a PS or two, was cut off at the same time; which leaves room to hope that this too may surface at some future date in another album.

#### *Note*

1. See Le Faye: ‘The Head of a Flourishing Bank’ in *Journal of the Furniture History Society*, **LIII** (2017), 161-190, for the full inventory of Henry Austen’s domestic possessions in 1816.



*Edward Knight's Grand Tour Portrait:  
Further Information*

Deirdre Le Faye



Although the full length portrait in oils of Edward Knight in his youth (now hanging in the Dining Room at Chawton House) is unsigned and undated, in my article last year about his Grand Tour I suggested that it had in all probability been painted in Rome early in 1790 by the expatriate Irish artist Hugh Douglas Hamilton (1740-1808). Hamilton lived in Italy from 1779 to 1792, for most of the time in Rome, and painted the souvenir portraits of many young English Grand Tourists who visited the city in the late eighteenth century.<sup>1</sup>

In confirmation of this suggestion, when the portrait was being cleaned and restored in 2010 the conservator reported that the canvas was a very coarse open weave, thread count 9 warp x 8 weft per centimetre; and colleagues of hers stated they had seen that sort of canvas used for paintings which are known to have been created in Italy during the eighteenth and early nineteenth centuries.<sup>2</sup>

The National Gallery of Ireland has several works by Hugh Douglas Hamilton in its collections, and regarding Edward's portrait stated: 'The swagger pose, composition with the temple in the background and the detail of the frieze in the foreground, are all very similar to [Hamilton's] *A young gentleman in Rome* (National Gallery of Ireland, no. 4596, c.1790, oil). The botanical detail is similar to his portrait of *The Earl of Bristol with his granddaughter Lady Caroline Crichton, in the Borghese Gardens* (c.1790, NGI, no. 4350, oil).'<sup>3</sup> For further comparisons, other portraits by Hamilton of young Grand Tourists can be found on the web – including *An unknown gentleman*, signed and dated 1787, sold Christie's 12th May 2005; *John David La Touche* (1772-1830), signed and dated Rome 1790, sold Christie's 10th July 2014; *Arthur Hill, Marquis of Downshire* (1753-1801); and *Frederick North, later 5th Earl of Guildford*.

Edward returned to England from his Grand Tour in September 1790, and his account with Gosling's Bank shows that he paid £3.5s.0d. duty on 13th January 1791 for the receipt of the portrait sent after him by sea from Leghorn, but there is no indication of payment being made to the artist. However, in Mr Thomas Knight's account with Goslings there is an unusual entry on 23rd August 1791 of 'Bank post Bill sent per Post, £50.00' – a sum which the National Gallery of Ireland think would be a suitable payment to Hamilton for such a large portrait painted at that date in Rome for a private client.<sup>4</sup>

The portrait remained in the Knight family, hanging first at Godmersham and then at Chawton Great House, until its sale at Sotheby's in December 1952, when it was bought personally by Colonel Satterthwaite, then the Vice-Chairman of the Jane Austen Society, and later sold by him to the Society for the same amount he had paid for it, £24.0s.0d.<sup>5</sup> It was on display in the Jane Austen House Museum in Chawton for many years, until its conservation and return on loan to its proper home in the Great House in 2010.

### Notes

1. Jane Austen Society's *Annual Report for 2016* (2017), 28-36. See also entry for Hugh Douglas Hamilton in the *Oxford Dictionary of National Biography*.
2. Personal communications from Dr Clare Finn, 2010.
3. Personal communications from Dr Nicola Figgis of the National Gallery of Ireland, 2017.
4. Barclays Bank, Gosling's Bank archive: accounts for Mr Thomas Knight II and Edward Austen, 1783-1792.
5. Memorandum from Col Satterthwaite dated 26th January 1953, in *Minute Book of Jane Austen Society*.

# *The Southampton Austens*

Cheryl Butler



*John Butler Harrison II*  
1767-1850



*Elizabeth Butler Harrison*  
(née Austen) 1766-1843

The story of the Austen family and its Southampton connections is unrepresented in the Austen canon, despite the fact that Jane Austen spent three periods of her life in the spa town. As a child she was for a brief interlude a member of Mrs Cawley's household which removed from Oxford to Southampton in 1783, contracting an illness, probably typhus, whilst there; as a teenager she danced at the Dolphin assembly room balls, a memory that stayed with her all her life; and as an adult made her return to Hampshire from exile in Bath by joining the household of her brother Frank, choosing Southampton over Canterbury for the family home.<sup>1</sup> The recent publications *Jane Austen & Southampton Spa* and *Jane Austen, Netley Abbey & Gothic Romanticism* have explored these aspects of Jane's life.<sup>2</sup> This article will focus on the other Austens who made their home in Southampton.

The connection with the city came about through the marriage in 1789 of Elizabeth, daughter of George Austen's cousin the Reverend Henry Austen of Tonbridge in Kent to Southampton merchant John Butler Harrison II. We know that Jane Austen lamented her dearth of first cousins but she was more richly endowed in second cousins, including Elizabeth, born 1766, of whom it was said she "was one of the most beautiful women in Kent & on her way to Chawton (a family place in Hants) to be married, her carriage was escorted as far as the

*boundaries of Kent by young men of the county on horseback.*"<sup>3</sup> Henry Austen's other surviving children, Harriet and Edgar, went on to pass much of their lives in Southampton as a consequence of their sister's marriage.

The Butler Harrisons were, like the Austens, a well-established Hampshire family. Their genealogy was recorded by Francis Slade Harrison (1850-1926) in what the family called 'The Red Book', a document deposited in the Southampton archives in 1985 by Francis's daughter, the last Southampton Austen, Helena Austen Harrison.<sup>4</sup>

'The Red Book' traces the Butler Harrison history from a marriage in 1670 between Thomas Harrison and Elizabeth Butler, daughter of Daniel Butler of Amery House, Alton. The Harrisons had property in Essex and Kent as well as Hampshire, and in Reading where Thomas's son John spent £1500 on a summer house called 'Harrisons Folly' which was later turned into Tomkins Horse Repository. The Amery property descended to Thomas's great-grandson John Butler Harrison I. This John Butler Harrison had a short life full of tragedy, his younger brother Thomas dying of smallpox in 1762 just after joining John in the Hampshire militia.

John's first wife Elizabeth Ballard (daughter of the Rev. John Ballard) died in childbirth aged just eighteen on 10 May in 1765, survived by her daughter Elizabeth Goring Butler Harrison.<sup>5</sup> It was this link to the Ballard family which established the Butler Harrisons in Southampton. Elizabeth was buried in the Ballard vault in the north east pillar of the tower of Holy Rood church on Southampton High Street.<sup>6</sup> A year later, on 12 August 1766, John Butler Harrison I remarried to another Ballard, Frances the daughter of Robert Ballard of Southampton. By April 1767 John, described by Edward Gibbon as 'a young man of honor (sic), spirit and good nature' had died of smallpox, followed by his wife, who left a newborn son John Butler Harrison II. The *Salisbury Journal* of April 20 1767 reported his death as 'a gentleman of handsome fortune and captain of the Hampshire Militia; being of a very amiable disposition and a person of much worth, his death is universally lamented.' A memorial plaque was erected in Alton church to John Butler Harrison and 'his two beloved wives', 'their great many virtues truth must acknowledge. Friendship must ever lament that they are no more'.

The two young orphans, Elizabeth and John, were brought up by their relations. Elizabeth appears to have spent her early years in the household of her paternal aunt Jane who married the Rev John Hinton of Chawton. John was probably also in the same household until their uncle and guardian, Robert Ballard, married Melicent Cropp, the daughter of his business partner Leonard Cropp. John then became part of Robert Ballard's family. The Ballards had only one surviving child, Millicent, born in 1773, so John was treated as a surrogate son. During his infancy, the family property at Amery was sold. Probably as the result of his parents' death by smallpox, John was himself inoculated against the disease in 1769, an event recorded in the Ballard family prayer book on 15th December.

John was sent off to Lausanne in Switzerland for his education and to learn French. A number of family letters from Melicent to 'Jack' survive from this

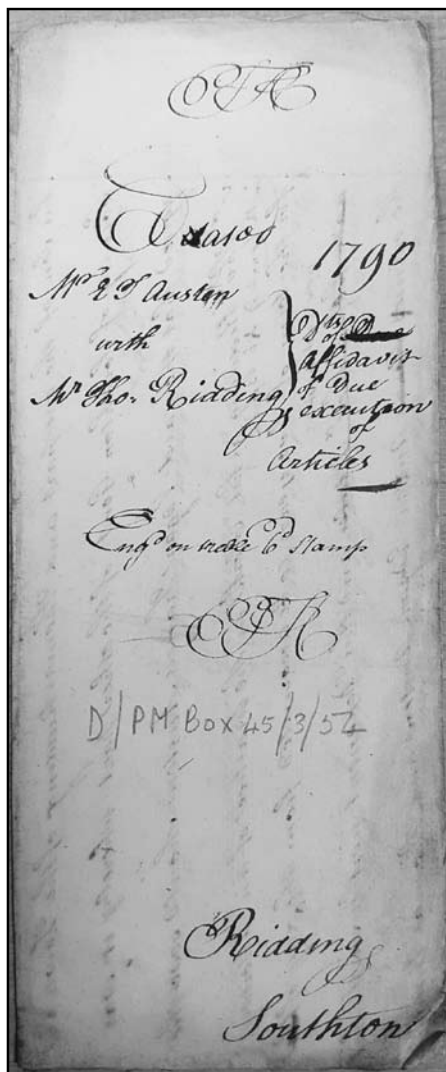
period. Melicent records that her nephew loved the warm, calling him a ‘fire spaniel’ and that he was musical and had a ‘good ear and a sweet voice.’ She also teased him about his old flame a Miss Rose Hughes, whose father was an admiral and pleads with him to respond to her letters. Sadly Melicent died on 27th May 1784, whilst John was still in Switzerland. His uncle meanwhile was thinking about his ward’s future career.<sup>7</sup> Robert suggested a clerkship at the Treasury or one at the Admiralty, a secretarial post with Sir James Harris at The Hague, banking or joining the wine business.<sup>8</sup>

At the time John was returning to England, his future spouse Elizabeth was enjoying a visit to the spa town of Southampton in 1786. She records in a letter to her father,

*“Thursday July 13. We set off for Winchester. Mr B [Robert Ballard] keeps a Phaeton and a pair of pretty grey ponys in which he drove Milly and myself, he also keeps a chaise like Mrs Sackville Austens only rather higher and with an head to it, which Mr Harrison makes use of and accordingly drove his sister in.”* During her stay Elizabeth visited Winchester and the Isle of Wight. *“Mr Harrison was so kind as to conduct Milly and me to Shaysbrook [Carisbrooke] Castle. On Sunday we din’d and drunk tea with Mr and Mrs Rogers whose neice Mr Ballard is going to be married to.”* They also visited Mr Ballard’s villa at Lyndhurst in the New Forest. The trip must have been a success as Elizabeth finished her letter by saying *“You see I’m always engaged & happy. I sung forth the praises of Steventon and now I sing forth the praises of Southampton.”*<sup>9</sup>

John having decided to join his uncle Robert Ballard in his wine trade business, became a partner when Leonard Cropp retired in 1792<sup>10</sup>. Following his father’s footsteps he also became a member of the South Hampshire Regiment of Yeoman Cavalry, the militia of choice for the prominent families of the town. He began to climb the political ladder; at the age of 21 in 1788 he was elected burgess and a year later was made Bailiff. By 1790 he had become Sheriff and in 1794 at the age of 27 was elected mayor for the first time. A year after gaining his majority he had married Elizabeth Austen in Chawton church. The marriage was witnessed by his relatives Mary and Elizabeth Hinton, Millicent Ballard and his sister Elizabeth Goring Harrison. At the time of his marriage he also purchased the town house which became the family home until John’s death in 1850. The property had a detached garden in St Mary Street (then known as Love Lane) and in 1790 John acquired another two acres in the common land known as Hoglands, which he leased for cultivation. In terms of the many country houses being built around the town at this time, it was relatively modest, with a rateable value of £30, plus £8 for coach house and stable etc. (This may be compared to the £40 value of Francis Austen’s property on Castle Square.<sup>11</sup>) John could have afforded to live further out in the country but his involvement in town affairs probably was part of the decision to live in the town. He held the post of Collector of Customs from 1803 until just before his death, was Deputy Lieutenant of the Militia, Commissioner of the Land Tax and Receiver at the Customs House for the Merchant Seaman’s Hospital. He was appointed one of the first Harbour Commissioners for Southampton when the

body was established in 1803. He was also one of the Pavement Commissioners which was set up by act of Parliament with the responsibility for paving, repair and cleansing of streets and public passages, to prevent nuisances and annoyances, 'widening and rendering the same new commodious and for the lighting and watching the said districts'.<sup>12</sup> He became mayor again in 1811/12 and Justice of the Peace in 1815.



*Edgar Austen's articles on joining the legal practice of Thomas Ridding*

Jane and Cassandra Austen had made a visit to their cousins at the end of 1793 at the time of Jane's 18th birthday, probably escorted by their brother Francis;

their visit was preceded by an earlier one in 1793 by their brother Henry then serving with the Oxfordshire Militia.<sup>13</sup> Also living in the household was Elizabeth Butler Harrison's young brother, Edgar. At the age of fifteen, in 1790, he had been articled by his father to the lawyer Thomas Ridding, town clerk of Southampton and thereby a near associate of Elizabeth's husband.<sup>14</sup> Ridding's archive shows Edgar working on power of attorney, serving subpoenas and latitats (a writ based on the assumption the person is hiding), and in 1793 witnessing the sealing of articles for Edmund Ludlow to become a clerk.<sup>15</sup> In 1794 he was coming to the end of his articles and would have been of an age with Jane, and perhaps was a partner at the Dolphin balls she attended during her visit. Elizabeth was pregnant and gave birth to her eldest daughter Elizabeth Matilda whose godparents were Jane Austen, her aunt Elizabeth Goring Harrison and young uncle Edgar Austen. A year later in 1795 the second daughter Mary's godparents were recorded as Mrs Morris, Miss Austen, Mr Mottley and Francis Austen. The Miss Austen was probably Harriet, Elizabeth's sister who had also joined the Butler Harrison household. Harriet Austen was also godparent to her nephew Edward in 1799, along with her and Elizabeth's father, the Rev Henry (Harry) Austen. Harriet performed the same service for her niece Jane Butler Harrison. By this time Edgar Austen had returned to Tonbridge, but changed career from lawyer to clergyman. This might have been the result of declining health. A letter from Francis Allnut in the Woodgate family archive of 1801 recorded this description of Edgar and his married sister Elizabeth:<sup>16</sup> *I saw Mrs Harrison on Friday at Uncle John's [John Hooker], never was more shock'd in my life, she realy (sic) looks quite starved, and has not the remains of a pretty Woman. Edgar was likewise there. I have not seen him since he became a Benedict; he is very much withered and looks extremely ill.*

Edgar was fond of music and even composed a duet which he performed in 1797 with his cousin Anne Woodgate at Mrs Simmons on 16 March.<sup>17</sup> Edgar's life was however cut short and he died aged just 29 in 1804. A memorial to him remains in Tonbridge Church.

This Tablet  
is dutifully and affectionately inscribed  
to the Memory of  
the Revd HENRY AUSTEN  
who died July the 22<sup>nd</sup> 1807, Aged 81  
MARY AUSTEN  
who died December the 31<sup>st</sup> 1799, Aged 69  
And of two of their Sons  
HENRY, who died June 7<sup>th</sup> 1772, Aged 7  
EDGAR FRANCIS  
who died March the 1<sup>st</sup> 1804, Aged 29

It is uncertain exactly when Harriet Austen moved permanently to live in Southampton; she spent much time in her sister's home in the 1790s. After the

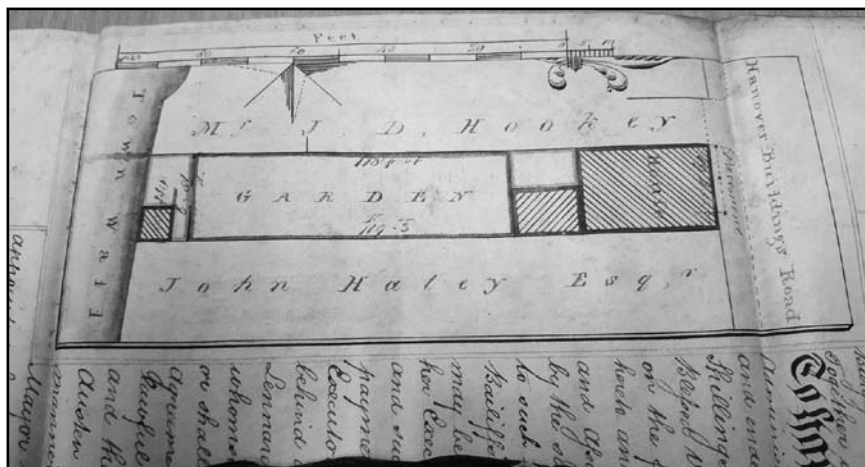
death of her parents and brother there was little to hold her in Tonbridge, so by the time Jane Austen moved to Southampton, Harriet was firmly ensconced there in the role of spinster aunt. In 1808 she drafted her will using Thomas Ridding's firm and stating her abode was in Southampton. She bequeathed to her god daughters Mary Saxby of Tunbridge £50, Jane Butler Harrison £100, and her godson Edward Butler Harrison £100. The main beneficiary was her brother-in-law John Butler Harrison who was to receive £500, her silver plate, and her 3% Bank of England stocks and funds. Her books were to be shared between her nieces and nephews.<sup>18</sup> Harriet had followed her father into Unitarianism and Southampton had seen a rise in Protestant non-conformity so this may have been a further attraction the town had for her. In 1819 she purchased her own property. The house was in All Saints parish, just north of the Bargate, part of a relatively new development which had been built by the engineer Walter Taylor [designer of blocks and pulleys for the navy, and inventor of the circular saw]. He had built on a patch of land which was on the old town moat, called the Ditches, on Houndwell Lane, and renamed Hanover Buildings as a compliment to the frequent visits by members of the Royal Family to the spa town. The house was described as being around 19 feet in its frontage, with a garden, and Harriet purchased the residue of a 40 year lease valued at £407 10s.<sup>19</sup> Her annual payment for the lease was 3s 4d and two capon.<sup>20</sup> If Harriet had strolled back down Houndwell Lane she would have reached her sister's home in a few minutes. The 1836 Directory shows Miss Austin (sic) still resident at 1 Hanover Buildings, but she is not listed in the 1838 directory and was certainly dead by 1839.<sup>21</sup>

Jane Austen's surviving letters show the two Austen families meeting and socialising together whilst Jane was living in Castle Square. It seems that Cassandra was particularly close to Elizabeth and Harriet, as Jane commented in a letter to her sister in 1808 "*Happy Mrs Harrison & Miss Austen! – You seem to be always calling on them*".<sup>22</sup> Jane was also reacquainted with her god-daughter who was now a teenager, and Jane writes of playing parlour games with her and her mother, and later being joined by their father. Elizabeth and Harriet were also solicitous on hearing of the death of Jane's sister-in-law, the wife of Edward Austen Knight.<sup>23</sup>

It may have been that the Butler Harrisons had a wider acquaintance with the Knight family. In documents within the archives of St Michael's Church relating to the Knight family, it shows they had come into possession of the land which Walter Taylor had been developing of which Harriet's residence had been the first phase. The Knight family had been established in Southampton for centuries and were possibly related to the original Knights of Chawton. One of the documents shows Edward Austen Knight, as Lord of the Manor, leasing a dwelling house, two tenements, tanyard and outhouse in Alton between the High Street and Alton Church to Edward William Gray, banking business partner of Henry Austen. The records also record the disastrous bankruptcy which had financial repercussions for Henry, his brothers and even his sister Jane. Gray went bankrupt in 1817 and the property, on which he had erected new buildings, including a coach house and



stabling for four horses, was eventually returned to Thomas Knight, gentleman of Alton. The last document in the collection shows John Knight, who probably was the owner of the records, being committed to Laverstoke Asylum around 1850 and includes a declaration from his housekeeper Mrs Maria Richards that she never had a child with him.<sup>24</sup>



*Plan of Harriet Austen's house:  
detail from the lease agreement*

The Butler Harrison marriage was blessed with ten children. John Butler Harrison III, born in 1790, was educated at Winchester College and Magdalen College Oxford, and went on to become rector of Evenley in Northamptonshire. Henry who entered the civil service was born in 1791 and named for his cousin, Jane's brother Henry Austen.<sup>25</sup> Charles who was also educated at Winchester College returned to live in Southampton at the new Regency style development on the outskirts of the town, Carlton Crescent; like his brothers he married but he had no children. Edward also established himself in Southampton at the Polygon and worked as a solicitor, like his uncle before him, in the practice of the town clerk Thomas Ridding. Edward was also childless, though married to Caroline Courtney. He went on to have his own firm of solicitors, Sharp, Harrison & Turner. He had as one of his clients Henry Robinson Hartley, a wealthy eccentric, who left his fortune to the corporation to be spent on an educational establishment. Edward led the case when the will was challenged, eventually, after five years, successfully upholding the will and achieving £110,000 for the town. The money was spent on establishing the Hartley Institute, the forerunner of Southampton University.<sup>26</sup> Edward's brother William, another Magdalen scholar, became rector of Winterborne Bassett. He married Catherine Sladen and was the father of the author of 'The Red Book', Francis. William died after being thrown from his horse in 1857. The youngest brother George joined the Indian army but died young in 1840 whilst returning from India.<sup>27</sup> This career may have been a result

of his father's connections with the many East India Company men who lived in Southampton, such as Nathaniel Middleton, Valentine FitzHugh and David Lance. The East India Company governed India until the 1850s and had its own army to help it maintain control. It was a multi-national company worth millions of pounds, and many young men, and indeed women like Jane's Aunt Philadelphia, went to the sub-continent in the hope of making their fortune.



*Elizabeth Matilda Butler Harrison  
(Mrs William Austen)  
1793-1855  
Jane Austen's god-daughter*

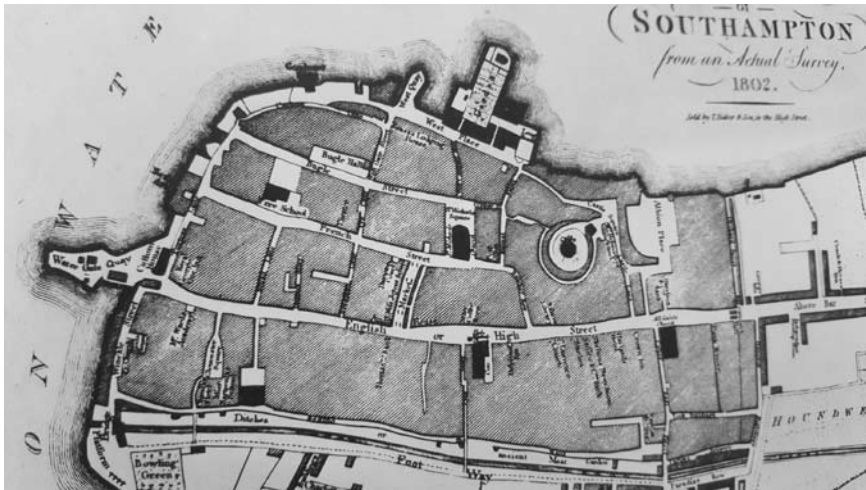
The Butler Harrisons also had daughters: Elizabeth, whose godmother was the young Jane Austen; Mary and Jane who remained as spinsters in their father's home and Frances who married the Rev. Cary who was vicar of St Paul's Church in Southampton. Frances eventually came to live at Gloucester House, Brunswick Place, Southampton along with her unmarried sister Jane. Elizabeth, Mary, Charles, Edward, Frances and Jane are buried at the old Southampton Cemetery on the Common. Elizabeth is buried alongside her husband, having married her

cousin the Rev. William Austen at St Mary's Church Southampton in 1814. The wedding was a lavish affair, as reported by Jane Austen's mother in a letter to her granddaughter Anna Lefroy. It seemed the Butler Harrisons were generous in the distribution of Bride-Cake to all their relations.<sup>28</sup> Mrs Austen wrote that ten couples had attended the wedding ceremony, after which the couple travelled into Sussex where William was the incumbent of Horsted Keynes. She was as waspish as her daughter in commenting on William's good and sweet temper whilst remarking on his lack of physical beauty. His wife however was accounted to be beautiful, like her mother but being of a livelier disposition. The couple had three children, two daughters, another Elizabeth Matilda and Frances Margarett who both lived to adulthood and a son William George who died aged just four.<sup>29</sup> When William retired in 1840 the couple returned to Southampton, where William had previously been made a Burgess of the town in 1816.<sup>30</sup> The 1843 directory shows them living at 74 Marland Place, later moving to Anglesea Place by 1851 along with their two unmarried daughters. William died in 1854 and his wife and eldest daughter followed him in 1855, their younger daughter then moved in with her aunt Mrs Cary. Unfortunately nearly all the Austen homes in their fashionable Georgian suburbs were damaged during the Blitz and cleared away in the post-war rebuilding of Southampton.

Elizabeth Austen Butler Harrison died in 1843, her husband lived on until 1850, and the couple were buried in the cemetery at St Mary Extra chapel at Peartree, with a memorial at St Mary's Church. This church was another casualty of the Blitz but it is hoped that as part of the 400th anniversary of Peartree Church in 2020 the Butler Harrison tomb can be restored.



*St Mary Extra chapel at Peartree*



1802 map of Southampton

The Hampshire Advertiser reported John's funeral: "*His private life was one continued effort to do good – his charity was scarcely limited by his means; his services to the parish in which he had so long lived were immense. When the change of business and other circumstances had taken from the parish those who had been accustomed to aid the curates in their assistance to the sick and needy, he remained and cheerfully met the additional demands on his charity.*" The area around the Harrison home had become built up by the middle of the 19th century, an area where the poor congregated. John's sons sold the property after their father's death to the Guardians of the Poor for £3000. The property became part of the Workhouse who built schools, a dispensary and relieving office on the family's former 'pleasure ground', whilst the family home became the girls' workhouse. However their plan to close the public right of way known as Harrison's Cut failed, and it remains to this day as reminder of the Southampton Austens.

*Illustrations by kind permission of Southampton City Archives*

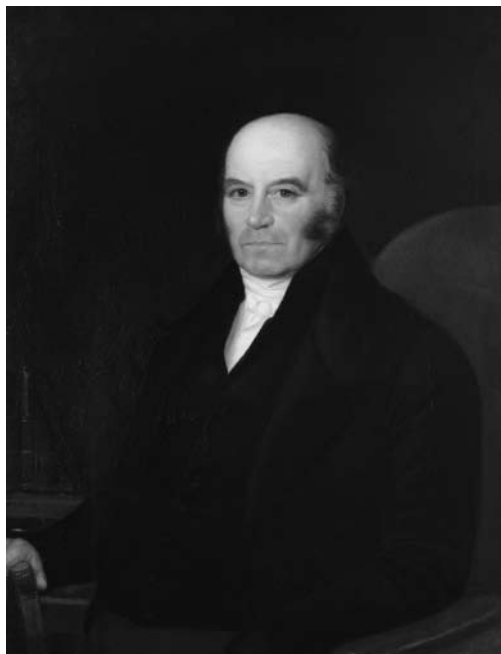
#### Notes

1. D Le Faye, *Jane Austen's Letters*, Oxford 1996 p. 114. Letter 49 Wed 7–Thu 8 January 1807
2. C Butler, *Jane Austen & Southampton Spa*, Southampton 2017; S Sandall, J Hare, C Butler, *Jane Austen, Netley Abbey & Gothic Romanticism*, Hampshire Papers (Series 2), Hampshire 2017.
3. D Le Faye, *Jane Austen A Family Record* 2nd Edition, Cambridge 2004 p. 86.
4. Southampton Record Office D/Z 676/1.

5. Ibid.
6. A G K Leonard, *More Stories of Southampton Streets*, Southampton 1989 pp.73-5.
7. Letters of Melicent Ballard 1780-84, private collection, with kind permission of Malcom Barton.
8. Letter of Robert Ballard 1 July 1784, private collection, Malcolm Barton.
9. On the death of Melicant, Robert Ballard married Mary Challoner Wood. In Henry Austen's reply to his daughter he refers to "my daughter Harrison" which suggests he may have been guardian to John Butler Harrison's sister, Elizabeth Goring Harrison. Letters of Elizabeth Austen, private collection, David & Ann Hyde-Harrison
10. Southampton Record Office D/PM Box 72/3/1-8
11. Southampton Record Office SC/AG8/1/4 & SC/AG8/4/1
12. J Stovold, *Minute Book of The Pavement Commissioners for Southampton 1770-1789*, Southampton Record Series, Southampton 1990 p. 5.
13. Le Faye 1996 p. 86. Letter 37 21-22 May 1801, C Caplan, *Jane Austen's Soldier Brother: The Military Career of Captain Henry Thomas Austen of the Oxfordshire Regiment of Militia 1790-1801*, Journal of the Jane Austen Society of North America, *Persuasions*#18 1996 p. 125.
14. Southampton Record Office D/PM Box 45/3/54
15. Southampton Record Office D/PM Box 45/3/74,45/3/75, 45/3/78, 45/3/80
16. G Woodgate & G M G Woodgate, *The History of the Woodgates of Stonewall Park and of Summerhill in Kent*, Wisbech 1910 p. 391.
17. Ibid p. 367-8.
18. Southampton Record Office D/PM.30/2
19. Southampton Record Office D/PM Box 58/3/5.
20. Southampton Record Office SC4/3/1425 1827
21. Fletchers Directory of 1836 p. 4 & for 1838.
22. Le Faye 1996 p. 131. Letter 53 20-22 June 1808
23. Le Faye 1996 p. 140. Letter 56 1-2 October 1808
24. Southampton Record Office, St Michael's Parish Records, PR7/11/1-8 papers and deeds relating to the Knight family.
25. Caplan p. 125.
26. A Anderson, *Hartleyana Henry Robinson Hartley, Eccentric-Scholar-Naturalist, Founder of the University of Southampton*, Southampton Record Series Supplementary Volume, Southampton 1987 pp.205-13.
27. Southampton Record Office D/Z 676/2.
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29. Govas p. 41.
30. Southampton Record Office SRO SC2/1/13 Council Minute Book 1816

## *The Search for William Curtis – Jane Austen’s ‘Alton apothecary’*

Jane Hurst



*William Curtis*

Until a short time ago, it seemed generally accepted in the Jane Austen world that there was no surviving portrait of William Curtis – Jane Austen’s medical man while she lived in Chawton whose family believed him to be the model for Mr Perry in *Emma*. This was very sad as the 200th anniversary of Jane’s death approached, especially as there are pictures of other members of the Curtis family.

Then came a query from Dr Cheryl Kinney of Dallas in Texas. Apart from being a gynaecologist, she is very interested in medicine in the Regency period and speaks on ‘Women’s Health in the Novels of Jane Austen’ all over America and elsewhere. Cheryl had been looking at a book on Jane Austen by Marghanita Laski<sup>1</sup> which was published in the 1960s and in it had found a portrait said to be of William Curtis. She kindly offered to e-mail over a copy with the question – was this really him?

It is known that many Curtis family pictures and photographs (together with those of their relatives the Crowleys, brewers of Alton) are looked after by the

Hampshire Cultural Trust who manage the collections belonging to Hampshire County Council as well as the museums such as Alton's Curtis Museum. A starting point for a search for a picture of William Curtis was the collections pictured on the Trust's web site<sup>2</sup>. This came up with two faded photographs – one said to be of William and the other of his wife Elizabeth. There was a problem though – the photographer was given as 'Rolfe' and Rolfe's Portrait Studio of 4 Haymarket, London, seems only to have been in business between 1857 and 1864 which fits with the style of their existing *cartes de visite* to be found on the web but not with William and Elizabeth. He died in 1849 and she in 1851. The surviving photographs could, of course, be copies of earlier ones (such as Daguerreotypes), made after the subjects had died in order to give them to family and friends as mementoes.



*Elizabeth Curtis*

The next place to look for a portrait was among the Hampshire County Council pictures in the book *Oil Paintings in Public Ownership in Hampshire* by Sonia Roe and Andy Ellis<sup>3</sup> – but the local ones were of the Crowley family. These are very distinctive as all the sitters were Quakers and shown in similar poses against dark backgrounds – but there were no Curtis ones listed.

Maria Heath Curtis, grand-daughter of William, wrote her memoir in the 1920s<sup>4</sup> and, on searching it, a passage was found in which she said that, in 1847, William and Elizabeth's portraits were painted for their Golden Wedding. Elizabeth's was described as full face with her wearing a Quaker cap and a cream coloured shawl on her shoulders and she was seated on a high-backed arm chair with her hands

folded on her lap. The pair were said to have been painted by the same person who did the Crowley pictures.

So back to the book of oil paintings<sup>5</sup> and the Crowley portraits and there, nearby, was a picture of a Quaker lady looking exactly as Maria had described Elizabeth Curtis! The only problem was that she was said to be one of the Heath family of Andover (relatives of William's daughter-in-law). There was also a painting of the lady's husband – 'Thomas Heath, Mayor of Andover'. On comparing the faded photograph with this painting, there seemed to be many similarities but could that just have been wishful thinking?

So, what had happened to William and Elizabeth's Golden Wedding portraits after they died? It seemed likely that they would have stayed in the family home of No.4 High Street in Alton. After Elizabeth's death in 1851, the house was occupied by her son William (after whom the Curtis Museum is named) and his son William (who wrote a book on the history of Alton). Then came the last family member to be here – William Hugh Curtis, one of the founder members of the Jane Austen Society. At the end of his life, he and his wife Avesia moved into the present Allen Gallery building at No.10 Church Street. In his will<sup>6</sup>, William wrote:

'I give to Hampshire County Council the portraits in oils now hanging at 10 Church Street of my great grandfather William Curtis and my great grandmother Elizabeth Curtis whose maiden name was Wright (being Mr. and Mrs. Perry of Jane Austen's "Emma") ..... on condition that the Hampshire County Council undertakes that the said portraits .... are kept and exhibited from time to time in the Curtis Museum at Alton aforesaid. In the event of the Hampshire County Council declining to accept such bequests on such condition then I give the said portraits to the Jane Austen Society'.

On finding a copy of the book by Marghanita Laski that Cheryl Kinney had first seen and then looking at the 'Notes on the Pictures', the comment 'Mr William Curtis, apothecary at Alton; anonymous portrait. *Curtis Museum, Alton*' could be seen!

It now seems that, after William Hugh Curtis died, the portrait of William (and that of his wife) went to Hampshire County Council<sup>7</sup> and were on display in the Curtis Museum as William Hugh had requested – but then what had happened?

The most probable answer came from Gill Arnott, Hampshire Cultural Trust's Keeper of Arts. When the Curtis Museum was refurbished in the 1980s, the contents were removed and some, at least, were stored at Andover Museum including, it seems, the Curtis portraits. At a later date, someone there must have thought that the pictures (which have no name plates) were of Andover Quakers – namely the Heaths. Thomas Heath had been Mayor in the 1830s which was a time when he might have had his picture painted. Having been misnamed, the portraits were then photographed for the book of Hampshire oil paintings.

So – from a simple query from Texas has come a trail that went via Alton, Andover and back again and has resulted, thanks to the help of Gill Arnott of



the Hampshire Cultural Trust, in William and Elizabeth being reidentified after 30 years. Thanks must go to all who assisted along the way – without whom we would never have been able to see the man that Jane Austen called ‘*Our Alton Apothary*’ at the Jane Austen 200 exhibition at Alton’s Allen Gallery last year.

*Illustrations courtesy of Hampshire Cultural Trust*

*Notes*

1. *Jane Austen*, Marghanita Laski, Thames and Hudson, 1969, revised 1975.
2. [www.hampshireculturaltrust.org.uk/our-collections](http://www.hampshireculturaltrust.org.uk/our-collections).
3. *Oil Paintings in Public Ownership in Hampshire*, Sonia Roe and Andy Ellis, The Public Catalogue Foundation, 2007.
4. Held by the Curtis/Crowley family.
5. *Oil Paintings in Public Ownership in Hampshire*, Sonia Roe and Andy Ellis, The Public Catalogue Foundation, 2007.
6. Hampshire Record Office H/CL5/ED745, copy at the Curtis Museum, Alton.
7. 4th April 1962, Hampshire County Council had received two portraits in oils said to be William and Elizabeth (Wright) Curtis as well as other items. Hampshire Record Office H/CL5/ED/744/1.

# *Jane Austen and Green Park Buildings, Bath*

Alan Thwaite

In May 1801, Jane Austen visited two houses in Green Park Buildings with her uncle, James Leigh-Perrot. She was concerned about dampness in one of them. She states in a letter of 26 May 1801 it was number 12, and that a friend of the Austens, Mr Evelyn, told them the proprietor, Mr Phillips, was willing to raise the kitchen floor.<sup>1</sup> All well and good, but my investigations have shown that her No.12 is not the house you might expect it to be. The purpose of this article is to give the history of the building of these houses and clarify which ‘No.12’, Jane Austen actually visited.

Green Park Buildings (now simply Green Park) lie north of and adjacent to the river Avon, on the western side of the city just outside the old city walls, on land previously known as the King’s Mead. It is where Jane’s father died.

References to these houses can be confusing. The designations in the rates books and directories are inconsistent within their own and between the different sets. Over the years they have been known as Green Park in association with ‘Buildings’, ‘Street’, ‘Place’, with ‘East’ or ‘West’ as prefixes or suffixes.

The intrepid traveller Celia Fiennes, in her *Journeys through England*, c.1702 tells us, ‘the wayes are not proper ‘... ‘to the bath are all difficult, the town lyes Low ...’ and her description continues

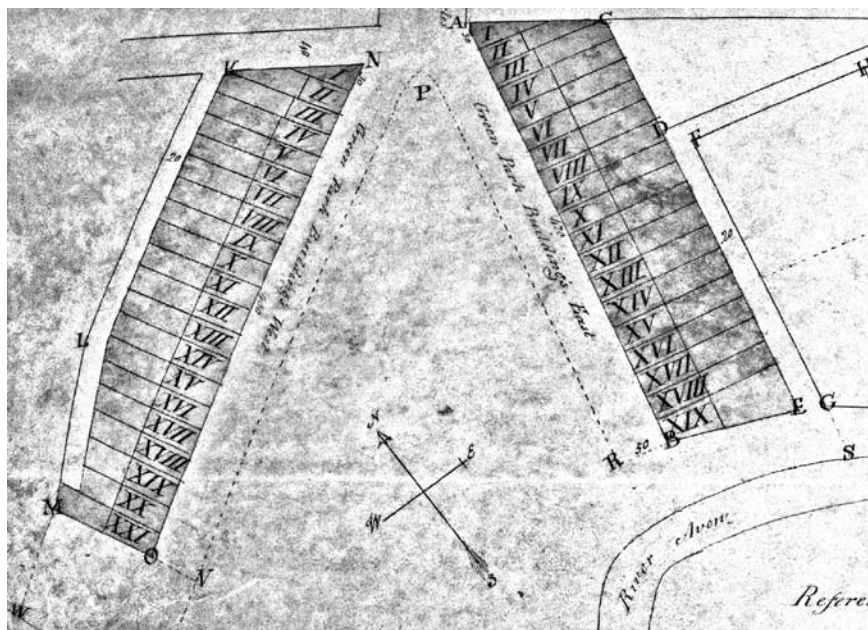
The places for diversion about the bath is either the walkes in that they call the Kings Mead which is a pleasant green meadow, where are walkes round and Cross it, no place for Coaches, and indeed there is little use of a Coach only to bring and Carry the *Company for Coaches* [and] – in that Kings mead there are severall little Cake-houses where you have fruit lulibubs [lollipops] and some Liquours to entertain the Company that walk there.

*The signature of William Phillips*

The King’s Mead – Meadow – was divided as Great and Little Kingsmead, as shown on Gilmore’s map of 1717. It was an area ‘where Militia were drilled and Freemen of the city claimed right of common.’<sup>2</sup> In about 1700, part of Kingsmead was owned by Lovelace Haynes, of Wallington, Oxfordshire.<sup>3</sup> Sixteen years later, he leased some of it, near Kingsmead Square for building purposes, but nothing was built. On 17 October 1765 deeds confirm that ‘2 Closes of Ground sit[e]d

called Kingsmeads', were still vacant, and that they were transferred to Henry Fisher, a mason, Thomas Jelly<sup>4</sup>, a carpenter, and John Ford, another mason, in 'equal ... parts'. Then, on 24 June 1792, through Fisher and Jelly's wills, the land was conveyed to John Sone, in trust for Mr William Phillips, of Lyncombe and Widcombe. Phillips was a coachmaker, with two coachworks, one being nearby in St John's Place. He became the speculator.

A map by Harcourt Masters of 1794 shows, in a V-shape, two rows with a total of 44 houses though, at that date, there were no houses complete. Misleadingly, the designations East and West are transposed.



*Indenture diagram*

An Indenture, dated 29 September 1807, relating to the transfer of land from Martha and Elizabeth, the widow and daughter of William Phillips, for the purposes of building No.19 Green Park Buildings - East, contains a diagram which shows, complete, all the plots on the land bought by William Phillips in 1792. In particular, it shows that there were two unequal rows, they diverged from their northern ends at an angle of about 35 degrees and they faced the river (the third side of a triangle) in a generally south-westerly direction. In Roman Numerals, the houses are: East, I to XIX and West, I to XXI, (40 houses). The area between rows and the river, became a 'park'. It also confirms that the construction of No.19 GPB-E was the last but one to be completed, some thirteen years after Harcourt Masters showed them as built.<sup>5</sup>



*Green Park Buildings – Engraving by Jean Claude Nattes*

An engraved image of Green Park Buildings was produced by Jean Claude Nattes in about 1801 and published as a tinted image in 1804. It shows the two incomplete rows, with the eastern side much shorter than the west.

An engraving by Rock, dated 26 July 1860, shows the river side with a ferry landing, rarely seen or mentioned; a Park that is flat and vault walls forming a sort of ha-ha. There are no Trees in the park – they were forbidden – and that there are two sizes of house, the earlier, more northerly houses being smaller than later, larger ones.

All the houses had, essentially, only one basic internal design. All but two, those at the northern end of each row, were basically rectangular. Each had five floors. The basement with kitchens (Jane Austen's 'Offices') and vaults were at the original ground level of the park. The vaults run from the 'Area', an open space at the front of the house, underneath the pavement and road, effectively the new 'ground level'. Each has two parallel tunnels, with a fore and back section. Many vaults of the remaining houses now have an opening to the park. Front doors, with a curved fanlight in the larger houses, generally open into an entrance lobby leading into the hall under a decorated arch before the stairwell. The stairs are of cantilever construction. The Dining Room, at ground level, was at the front with a parlour behind it. The grandest room, the drawing room, was on the first floor, with bedrooms above it and the children's or servants rooms in the garret or attic, with sloping ceilings under and behind the Mansard roofs. The decoration in these houses varied according to whether the developer completed the house and then either let or sold it, or whether the plot was bought, the house built, then decorated to the owner's choice. Original examples of such decoration still exist: for example, on stairs, pillars, ceiling roses and arches.

We now have some idea of the sort of houses that Jane Austen and her uncle, James Leigh-Perrot were thinking of when they went looking for suitable accommodation for the family to take.

In her letter of 5 and 6 May 1801 Jane Austen states<sup>6</sup>

We walked all over it except into the Garrets:—the dining-room is a comfortable size, just as large as you like to fancy it, the 2<sup>d</sup> room about 14ft square;—The apartment over the Drawing-room pleased me particularly, because it is divided into two, the smaller one a very nice sized Dressing-

room, which upon occasion might admit a bed. The aspect is south-east. The only doubt is about the dampness of the Offices, of which there were symptoms.

In this and other letters, Jane Austen tells us eight things: (1) she visited in May 1801, (2) looked at two houses in Green Park, (3) one had a south-east aspect (the front faced south-east), (4) this house had 'dampness in the offices', (5) the house was number 12 with (6) a second room about 14 ft. square (7), that a Mr Philips was the proprietor, and (8) that it had only been vacated a week. She gives no indication of which second house she and her uncle viewed.

Looking at a large scale map, and knowing that each row had a house No.1 at its northern-most end, it is clear that there could be two houses called No.12.

Looking from a front door of the western row with a map or compass will confirm you are looking south-east. This should mean that the house visited was the twelfth on the western side. However, this is not so.

The smaller houses were numbers 1 to 9 on the east and 1 to 10 on the west. When the Austens lived in Green Park Buildings in 1804-05, they lived in one of the smaller houses, No.3 on the east. The difference in size between the larger and smaller houses is significant. Using figures taken from my own measurements of houses on the remaining western side, supplemented by that from maps and documents relating to the sale of some of these houses, a comparison can be made.

The larger houses are approximately 8.10 metres wide (example, No. XII GPB-W on the 1807 indenture diagram) and have a total floor area of approximately 500 square metres. The smaller houses (example, No. III) are only about 6.8 metres wide, with a total floor area of 370 square metres.<sup>7</sup> This means that the larger house is roughly forty per cent bigger than the smaller. It is worth noting, that Nos.3 GPB-East and GPB-West were, practically, mirror images. Considering the size of the '2d room', my own measurements in No.2 GPB-W show it to be 15 feet by 15 feet 8 inches – so more or less square, not far from Jane Austen's estimate. Sizes provided by residents and sale information of other houses, indicate that 'we make our kitchen [at No.7] 14' 8" square', while the sale documentation for No.11 gives 17 feet by 14+ feet'. Number 12 is larger again. I suggest, therefore, that it is unlikely that this No.12 was the house to which Jane Austen refers. The history of the building of these houses throws some light on the matter.

### **The Building of Green Park**

I mentioned that some of Kingsmead, long intended for house building purposes, had been sold in 1792 to Mr William Philips. The Bath Poor Rate Index for 1795 shows no entry for any occupant's names in any version of 'Green Park'. By June 1797 there are five for a 'Green Park Place'. In the Water Rate book for 1797 names occur for Green Park Street. This book shows payments due from some first arrivals in 1796.<sup>8</sup> The water rate book for 1799 shows nine houses occupied

on the east and six on the west. Clearly, Harcourt Masters must have recorded on his 1794 map a proposal for building rather than what was built.

Building was erratic. The 1790s, and especially the period from 1792 to 1796, was financially particularly bad countrywide. It is exemplified by the crash of 1793, when the Bath City Bank and the Bath & Somersetshire Bank both failed. Building or buying a house became increasingly expensive and plans were dashed. This continued into the first decade of the next century.<sup>9</sup> The Bath Chronicle contains advertisements exemplifying the problem. For example: 9 June 1794, ‘three lots to be sold by auction at the White Lion Inn in Market Place, Mr Fennell’s unfinished houses’, 5, 6, and 7 GPB-E. A year later, a property auction included another incomplete house: builder Thomas Lovett was ‘bankrupt’. June 1799, another auction at the Argyle Tavern and Coffee House, saw the ‘9th house from the N end & W side Green Park Pl, Walcot’ go under the hammer and a Mr Phillips, ‘will shew bldg contract’. What an odd description – why not simply ‘No. 9 Green Park Place’ (the more common name for Green Park Buildings-West)? Contemporary information was given by Katherine Plymley, a Shropshire lady in Bath. She records in October 1794 that ‘Numbers of new houses are at present unoccupied & numbers in an unfinished state.’<sup>10</sup>

The following diagram plots the first occupation for each house, based on first payment of water rates for the period 1794 to-1809. I have used this information as a proxy for the completion date. The columns indicate both the water rate years and the calendar years.

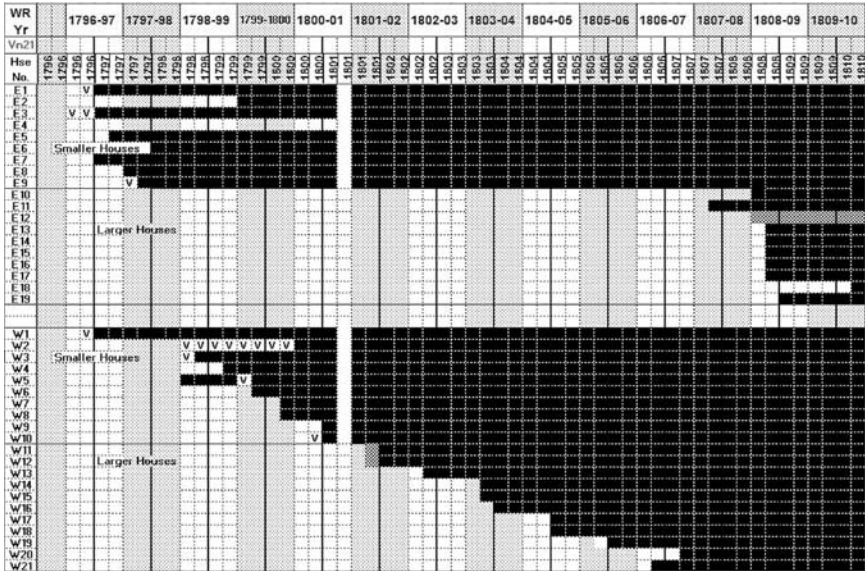


Diagram: Rates information showing proxy dates of completion of houses.

The first point to notice is that Green Park was a building site when the Austens visited and lived there. It took at least 13 years for the two rows to be completed. The second, that there is no house numbered greater than nine on the eastern side until 1807, so there can be no confusion about which side ‘No.12’ was on in 1801.

The third is that, in the May-June quarter of 1801, when Jane Austen visited, there was no No.12 on the other side either. Numbers 11 and No.12 GPB-West were not occupied until Michaelmas, 29 September 1801. There was, therefore no No.12 ‘only vacated a week’, as in letter of 21 and 22 May 1801.<sup>11</sup> In any case, the owner of this No.12 was a Mr Henry Prior, not Mr Phillips.

In the water rate book of 1801, the entries for both east and west GPB are on the same page but there is an interesting omission. The second column contains the house numbers. The houses on the east are numbered 1 to 9, but there are no numbers against those on the western side, as in earlier books. Why not? Remember that house described in 1799 as the ‘9th house from the N end & W side Green Park Pl, Walcot’? Something odd was going on. In the 1802 water rate book, we find out what. The houses on the western side had been renumbered, so that No.1 became No.10, following on from No.9 on the east. Perhaps all hope of completing the eastern row had been abandoned. It also meant that No.3 GPB-West became No.12 – and it was owned by Mr Phillips – as were Nos. 1 (10) and 2 (11).

				West Side.		
615	10	W <sup>m</sup> Phillips	W Smyth	2	5	8
616	11	W <sup>m</sup> Phillips	W Lole	2	5	6
617	12	W <sup>m</sup> Phillips	M Griffiths	2	5	6

*Water Rate book, 1802, Extract (pp.55-56) with revised  
and original house numbers (Col.2).*

Notice also that there was to be a new resident at No.12 (3) from Michaelmas, 1802, a Mr Cook. The previous resident was a Mr Griffiths, who was recorded as owing money for water rates, but in other rate books as having some payments made ‘void’. Unfortunately, the poor-rate and city-rate books for 1800-01 are missing, so all we know is that he arrived in 1799, paid a year’s worth of poor rates on January 23<sup>rd</sup> 1801, was declared in water-rate arrears by midsummer that year (and, apparently, in debt until at least 1810). He had definitely left, but was it in May 1801? It is impossible to be certain – but there was no other resident who left a house in Green Park at that time. We have to take Jane Austen’s word for it that it was. By 1803, the original numbers of the western side had been reinstated. This house, No.3, temporarily No.12 must, in my opinion, have been the house

she visited. It was directly opposite No. 3 Green Park Buildings East, where the Austens eventually lived, and about the same size as their Sydney Place house.

What about the second house in Green Park? This is not quite so clear. We are not told anything about where it was. However, a check on all the entries for the residents of all the houses existing in May 1801 shows there appear to be only two possibilities: Nos.5 and 6 GPB-East. Mr Henry Prior owned No.5 (as well as Nos. 6 and 12 on the west) and lived there himself before letting it from midsummer 1801 to Dr Broderip. The more likely one is No.6. Mrs Elisabeth Quinsey, temporarily de Quincey (with her son, the later, famous, Thomas de Quincey), had left by May or was on the point of doing so, though she is recorded as having paid the rate due up to 29 June 1801. Nevertheless, she did leave, going back to the north-west. She was in Liverpool before 1 August 1801.<sup>12</sup>

The present numbers of the remaining western row, originally Nos. 1 to 21(at the river end) need explanation. Presumably, misdirection of letters arising from inconsistent naming of the two rows and duplicated numbers raised the desire, probably from the Post Office, for unambiguous numbering. So it was that in 1830/31, imitating a practice in other parts of Bath, the eastern row continued to be 1 to 19 and then, 'crossing the road' (the park in this case), the numbers continued in the sequence 20 (previously 21) to 40 (No.1 GPB-W). For the western row, the old and new numbers always add up to 41. If seen in a good, raking light, it is possible to see the original, engraved numbers on some of the houses, particularly, Nos. 38 (3), 37 (4) and 34 (7).

No.3 Green Park Buildings-East									
Hatton, Mrs. 15, Charles-st Bath Directory 1805									
Hausten, Mr. 3, Green-park-buildings, East									
Havez, — Feather-Maker, 6, Union-passage									
Water Rate Book 1805									
43	Mr H. Salmon	Mr Austin	2	5	4	2	5	30	
Water rate book, 1807									
643	Mr H. Salmon	Mr Austin	2	5				4	
	Rev. Dr. Frame ps.	now Mr. Gotherwally							
665	4	Mr H. Mant	2	5				4	

Austen: Green Park Buildings – related entries



Finally, the rate book entries shown above, and dates for ‘Hausten’ and ‘Austin’, associated with the Austens and Green Park, may be of interest.

Acknowledgment and thanks are given to the staff of Bath Record Office and the Local Studies Section of Bath Library (now incorporated with the Record Office), and to the Green Park Residents who have corresponded with me and, in five cases, allowed me into their apartments or houses.

### Notes

1. Le Faye, Deirdre, *Jane Austen's Letters*, Oxford, 1997, Letter 38.
2. The King's Mead or meadow, was part of the ancient desmesne of the kings of England. In the middle ages the part near the city wall became part of St John's Mead, later called Little King's Mead, the remainder, became known as Greater King's Mead on part of which Green Park was built. Also Charles E. Davis, *The Mineral Baths of Bath*, Bath 1783, p.72.
3. R S Neale, Bath, *A Social History* (London,1981), page 114.
4. Richard and Sheila Tames, *A Traveller's History of Bath*: Thomas Jelly, architect was a friend of architect John Palmer's father (p.94 and p.125).
5. Bath Record Office, Green Park Bundle\_5419 (A9862).
6. Le Faye, Letter 35, p.81.
7. These figures are based on houses which today are numbered 29 and 38, respectively. Formerly, they were numbers 12 and 3. The area of No.29 was given in a 2009 advertisement. Although all the houses in each group may look the same width (the end houses excepted), they are not as uniform as one might expect.
8. The Water Rate year ran from Midsummer (24 June) one year to Midsummer the next, the book having the 'Title' of the end year: for example, the book for June 1796 to June 1797 is Water Rate year 1797.
9. There were huge swings in inflation and deflation over the period 1796–1805. The 'Composite Price Index: annual percentage change' from 1798 to 1799 was 12.3 per cent and the following year was even more dramatic at 36.5 per cent. For what you gave £1 in 1798 you would have to give £1.72 in 1801, in today's terminology. In such circumstances you may well have simply decided not to buy or, if a speculator, not to build. [Jim O'Donoghue and Louise, Goulding, Office for National Statistics, Grahame Allen, *House of Commons Library Consumer Price Inflation since 1750*].
10. Ellen Wilson, *A Shropshire Lady in Bath*, Bath History, IV, p.102.
11. Le Faye, Letter 37, p.86.
12. The 'second' City-rate book for 1800, (31 October to 15 January 1801) has 'Quincey' and in pencil, 'Broderip', the Water-rate book for 1801 has 'Mrs Quincey now Dr Broderip from Mdsr'. Originally, Quinsey [sic], she adopted 'de Quincey' while in Bath, reverting later to her original name.

# *The Snelling family of Clockmakers*

Jane Hurst

Jane Austen's House Museum in Chawton has acquired a clock with the inscription '*John Snelling Alton*' on it. Although this particular timepiece has no Austen connection, it is known that the family did have at least one item from the Snellings. As will be seen below, the new clock must date from before the time when Jane and her mother and sister came to Chawton as it is inscribed with the name John Snelling – and he died in 1799.

By 1700, there were members of the Snelling family living in East Worldham – a village adjacent to Alton – with Edward Snelling, a blacksmith<sup>1</sup>, being near the present Village Hall. He and his wife, Mary, had eight children baptised in the village church where Edward was Parish Clerk. The third son, John, was christened on 3rd August 1725 and he married Jane Lee in nearby Kingsley in 1746. Sadly the young couple's first four children all died early with the last one, William, succumbing to small pox.

John may have been apprenticed to his father Edward and trained to be a blacksmith but, at some point, he turned to clockmaking and some examples of his work survive labelled '*John Snelling Worldham*'.



*Alton High Street about 100 years after Jane would have known it. The Snelling family lived in the second building on the left. The site of Henry Austen's bank between 1811 and 1815 was further down the street and the Swan Inn is opposite.*

Probably a combination of the deaths of their young family and the need to find a larger market for his clocks made John and Jane decide to move to Alton where their fifth (and only surviving) child, James, was baptised in 1757. To start with they seem to have been living at what became No.17 High Street<sup>2</sup> but, by 1768, they were on the opposite side of the road at No.46 High Street<sup>3</sup>(now rebuilt). This address has always been one of the more prestigious ones in the town which suggests that John was doing well. A clock by him can be seen in the Curtis Museum in Alton which is marked with '*Jno Snelling Alton*'.

John and Jane's son, James, followed in the family tradition and the Hampshire Directory for 1784 gives '*James Snelling, watch and clock maker*', but does not mention John. James was 27 years old and must have taken over the business from his father John who then was aged about 60. James had just married Mary Steele at East Meon and they had a growing family. From about this time, the clocks seem to have only '*Snelling Alton*' on them although a stick barometer has been noted for sale signed with '*Jas. Snelling Alton*'.

In 1791, James Snelling of Alton, watchmaker, took Richard Eames as an apprentice<sup>4</sup> which means that the former was a master craftsman. On 27th March of the same year, James' mother, Jane, was buried to be followed by her husband, John, in December 1799.

Having inherited his parent's property, '*James Snelling of Alton in the Co of Hants Clock and Watch Maker*' took out insurance in 1803<sup>5</sup>:

<i>'On his Dwelling House Brick Built and tiled, situate in the</i>	
<i>High Street in Alton af'd</i>	£30
<i>On Furn'e and App therein</i>	£90
<i>On Glass China &amp;c</i>	£10
<i>On Utensils and Trade in the same</i>	£200
<i>On a House adjg Bk and tiled Ten't Elizh Green</i>	£30
<i>On a Stable Timber and tiled near</i>	£20
<i>On a House Bk and tiled situate in the High Street af'd,</i>	
<i>Tent Jas Bally Esqr</i>	£330
<i>On a Woodhouse Timber and thatched, in the Yard belonging</i>	£20
<i>On a Hop Kiln adj the Dwelling House but not comm'g therewith</i>	
<i>Bk and tiled in the occupation of Hy Harrow Gentn</i>	£100
<i>On a Tenement Brick Built and tiled sit'e on Amery Hill in Alton</i>	
<i>afd Tent Saml Neal</i>	£50'

As can be seen, James owned his main house together with its neighbour (leased to Elizabeth Green), another dwelling in Alton High Street (Nos.106-108, leased to James Bally), a hop kiln and a cottage on Amery Hill. Another insurance taken out three years later<sup>6</sup>, shows that James had sold Nos.106-108 (which was occupied by Jane Austen's brother Frank about 10 years later) and acquired a large barn in Market Street – on the site of the present No.13. James now described himself as a '*silversmith*' and so he had expanded his trade. He also had cottages and land in Headley and also seems to have been investing in hop growing – as were many

other local people. The Snelling lifestyle had improved as well as the value of the house contents which rose from £90 to £130 and the '*Glass, China &c*' from £10 to £20.

James Snelling still continued with his original trade as amongst some vouchers for work done for Jane Austen's brother Edward Knight, there is one for clock repair dated 1807/8<sup>7</sup>. We also know that James had other dealings with the Austen/Knight family as, on 15th May 1817, Jane's sister-in-law (Mary Austen, second wife of James Austen) wrote in her diary<sup>8</sup>:

*'I dined at Capt Austens bought a watch at Snelling.'*

James and Mary Snelling stayed in their home in the High Street until they died within 8 days of each other in December 1839. James was aged 81 and his wife 76 and they were buried together just a few days before Christmas. All the Snelling property came up for auction<sup>9</sup> and James' son, Henry, bought the family home (No.46 High Street)<sup>10</sup>. A few months before the death of his parents, Henry had married Susannah Perkins in the Hartley Wintney district. They had twin sons, Henry Steele and William, who were born within the year but, sadly, died shortly afterwards. There appear to have been no other children.

The 1841 census shows Henry and Susannah at home and reveals that Henry had not followed his ancestors into working with metal. He was a seed merchant and hop factor and so the local Snelling family tradition of clock and watch making had come to an end.

## Notes

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2. Alton Overseers' Accounts. Hampshire Record Office 29M84/PO1.
3. Alton Overseers' Accounts. Hampshire Record Office 21M71/PO2.  
*Jane Austen and Alton*, Jane Hurst, 2011.
4. Apprenticeship Registers. The National Archives IR 1/74-79.
5. Royal Exchange Assurance policy no. 204058.
6. Royal Exchange Assurance policy no. 293841.
7. Hampshire Record Office 39M89/E/B312/2.
8. Hampshire Record Office 23M93/62/1/8.
9. *Hampshire Chronicle*, 23 March 1840.
10. Alton Poor Rate. Hampshire Record Office 21M71/PO16.

# *Jane and the Archbishop*

Maggie Lane

During a year in which Jane Austen's name seemed never out of the British media, one link to a major news story went unremarked.

In April 2017 the national press had an important historic discovery to report. The coffins of five Archbishops of Canterbury from the seventeenth and eighteenth centuries had been found deep beneath the high altar of St Mary's-at-Lambeth, a deconsecrated church attached to Lambeth Palace in London. Workmen discovered the vault completely by chance when they were working on the floor of the chancel to extend some exhibition space, and found a six-inch hole opening up beneath them. Having lowered a mobile phone to photograph what was down there, they saw a brick stair and vault with, to their astonishment, a red and gold Archbishop's mitre placed on the topmost coffin.

Further investigation revealed that there were thirty lead coffins, some bearing the names and dates of their occupants. But what the press failed to notice was that one of the Archbishops, John Moore, whose death occurred in 1805, had a family connection with Jane Austen. She was on visiting terms with his widow and his eldest son, who had married her brother's sister-in-law. Some of his grandchildren were well known to her.



*The archbishops' lead coffins in the hidden crypt*

*Photo credit: Heathcliff O'Malley*

Lambeth Palace, on the south bank of the Thames, has been the London home of all Archbishops of Canterbury since the thirteenth century, and is still used as such. There is a chapel within the Palace for the Archbishop's use but additionally, until the 1970s, services were held in a small adjoining church

of medieval origin, known as St Mary's-at-Lambeth. It was then considered redundant and deconsecrated; for a few years there was danger of demolition, but a new use was found for it and its surrounding churchyard. It is now home to the Garden Museum, a small but charming green oasis for visitors in the busy heart of London.

Although most Archbishops historically have been interred at Canterbury Cathedral, it is not surprising that some of them over the years should have died at Lambeth and been buried there. But it was thought their coffins had been swept away when, except for its tower, St Mary's was rebuilt by the Victorians and the ground beneath filled in – as indeed it was, except for immediately under the high altar, the most prestigious resting-place of all.



*Dr John Moore*

*Southampton Art Gallery*

John Moore came from a humble background and had worked and finessed his way to eminence and wealth. His father, Thomas, was a butcher and grazier in Gloucester, where John was born in 1730. Educated at the Crypt School, Gloucester, he made the all-important leap from trade to profession via Pembroke College, Oxford, gaining his BA in 1748 and MA in 1751. After taking Holy Orders he spent some years as tutor to two of the sons of the Duke of Marlborough. Thereafter his rise became meteoric. In September 1761 he was preferred to a prebendal stall in the church of Durham, and in April 1763, to a canonry at Christ

Church, Oxford. On 1 July 1764, he took the degrees of B.D. and D.D., becoming Dr Moore. In September 1771, he was made Dean of Canterbury, and in February 1775, Bishop of Bangor. Whether he actually lived in all these places is doubtful but he certainly enjoyed considerable income from them.

He made two splendid marriages: first, to a daughter of Robert Wright, chief justice of South Carolina; secondly, in 1770, to Catherine, daughter of Sir Robert Eden, of West Auckland in County Durham. On 26 April 1783 Dr Moore was translated to Canterbury on the recommendation of two bishops who had declined the primacy themselves, possibly from indolence. It was a remarkable rise to wealth and status.

Dr Moore provided for his eldest son with several clerical appointments in his gift, according to the custom of the day. This was George, the 'Mr Moore' known to Jane Austen and a contemporary of hers, having been born in 1771. He was educated at Westminster School and Christ Church College, Oxford, gaining his MA in 1795. His father's patronage immediately secured him the post of Prebendary of Canterbury and Rector of Brasted in Kent. Five years later, while retaining Brasted, he accepted a second living, that of Wrotham in the same county, and successfully petitioned his father to have the old Rectory pulled down and replaced with a very smart and spacious new one, designed by Samuel Wyatt. Though the parish of Wrotham consisted of only about 300 households, the living was worth £1,000 per annum and George Moore's total income from all sources, including business ventures, has been calculated at £3,592 by the time of his death. He refused requests to lower the tithes due from his parishioners even in times of agricultural distress.<sup>1</sup>

Meanwhile he married twice and had nine children, several of whom Jane Austen mentions in her letters from Kent. His first wife was Lady Maria Hay, daughter of the 14th Earl of Errol. She died in June 1804 leaving one daughter, Caroline, whom Jane Austen was to describe as 'very plain'.<sup>2</sup>

Two years later he married Harriot Bridges of Goodnestone Park, youngest sister of Elizabeth, wife of Jane's brother Edward. Born in 1781, Harriot was ten years younger than her husband. It was presumably a love match, since Harriot was comfortably circumstanced at home, but several of her family, including Jane Austen who had known and liked her from a girl, had misgivings about her chance of happiness in marriage to a man who had a reputation of being domineering and with a temper not always under control.

Cassandra, on a visit to Kent, was the first of the Austen sisters to see the new couple. Responding to her remarks Jane wrote briskly, 'I am sorry I have affronted you on the subject of Mr Moore, but I do not mean ever to like him; & as to pitying a young woman merely because she cannot live in two places at the same time, & at once enjoy the comforts of being married & single, I shall not attempt it, even for Harriot'.<sup>3</sup>

Subsequent letters of Jane Austen during two extended visits she herself made to Kent, in 1808 and again in 1813, show her observing the marriage with a close and critical eye. 'His manners, as you have always said, are gentlemanlike – but

by no means winning. I saw their little girl, & very small & very pretty she is .... Harriot's fondness for her seems just what is amiable & natural, & not foolish'. The following day: 'His manners to [his wife] want Tenderness – & he was a little violent at last about the impossibility of her going to Eastwell. I cannot see any unhappiness in her, however; & as to Kind-heartedness etc she is quite unaltered.' A few evenings later, 'Mr M was not un-agreeable, tho' nothing seemed to go right with him. He is a sensible man, & tells a story well.' At 10 o'clock 'he ordered his wife away'. Jane concluded this letter, 'I really hope Harriot is altogether very happy – but she cannot feel quite so much at her ease with her Husband, as the Wives she has been used to'.<sup>4</sup>

Five years on, by which time the Moores had produced a son, George, and another daughter, Eleanor, Jane was still being alert on Harriot's behalf, rather as Emma Woodhouse is on the look-out for slights to her sister Isabella by her husband that Isabella does not feel herself. 'Anything like a breach of punctuality was a great offence – & Mr Moore was very angry – which I was rather glad of – I wanted to see him angry – & though he spoke to his Servant in a very loud voice & with a good deal of heat I was happy to perceive that he did not scold Harriot at all. Indeed, there is nothing to object to in his manners to her, & I do believe that he makes her – or she makes herself – very happy. They do not spoil their Boy.'<sup>5</sup>

It is rare for Jane to dissect an established marriage among her acquaintance in such a sustained way. She had accepted an invitation to stay one night at Wrotham Rectory on her way back to London, so she was pleased to be able to add, 'Harriot is quite as pleasant as ever; we are very comfortable together ... & I really like Mr Moore better than I expected – see less in him to dislike.' No letter exists to record how she found the master's manners in his own house.

While she was in Canterbury Jane visited old Mrs Moore, who occupied her son's prebendal house in the Cathedral Close – one of several widows Jane knew there. <sup>6</sup> Catherine Moore's remains were among those discovered at Lambeth: she had been taken back for interment at her husband's side. Jane mentions the Archbishop himself only once, in a glancing way, when she expresses surprise that Harriot, as the daughter-in-law of the late Archbishop, should not have ready money to spend in a London haberdasher's but must shop where credit is offered – a reflection, undoubtedly, on the control exerted by her husband.

Jane did not see the Moores after 1813, but her antagonism surfaces again, albeit with a gloss of wry humour, four years later when to Fanny Knight she expresses surprise that the couple are dismissing their governess whom the mother had regarded highly – especially 'now that Harriot and Eleanor are both of an age for a Governess to be so useful to.' This is a mystery which she can only account for, she tells Fanny, 'by supposing Miss S to be a superior sort of Woman, who has never stooped to recommend herself to the Master of the family by Flattery'.<sup>7</sup>

One imagines Harriot being gradually ground down, rather like living with General Tilney. Later real tragedy came into their lives. In 1835-36, the two daughters Jane Austen had known and a younger sister, Louisa, were all to die within seven months of one another from consumption at ages ranging from



nineteen to twenty-eight. Harriot herself died in 1840 and her husband in 1845.<sup>8</sup>

At Lambeth it is intended that everything remain undisturbed, just as it was found, with a glazed panel offering visitors a glimpse into the depths. 'There is no other vault in the UK so rich in its sacerdotal contents,' according to funerary expert Dr Julian Litten, who has termed it 'the only archiepiscopal vault in the UK and, therefore, unique in the true meaning of the word.'<sup>9</sup> The strange discovery, occurring in the very year when Jane Austen's literary immortality has been so much in our minds, can hardly fail to make us contemplate these contrasts in human lives and afterlives.

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# Notes On Sales 2017

Christine Penney

This year has seen numerous mouth-watering items offered by a new auction house – Forum Auctions, established in 2016 by former staff from Bloomsbury Auctions and Dreweatt. Their first sale, on 15 July 2016, included a vellum copy of the 1502 Aldine Cicero, and their varied Jane Austen items this year give hopes of plenty more to come.

## Manuscripts

It has been a good year for manuscripts. Three were of fragments of Jane Austen's letters. Deirdre Le Faye's article in this issue of the *Report* describes them in detail so my notes will be brief.

The three fragments, all from letters written by Jane Austen to her niece Anna, were in the Sotheby sale on 11 July. Lot 82 was the original of 76C in Deirdre's edition. The estimate of £80,000-£100,000 was handsomely exceeded at £162,000. Lot 83, a substantial fragment of Letter 112, 29 November 1814, did not do as well. The estimate was £30,000-£50,000 but it failed to sell. Lot 84 was a shorter fragment from the same letter, beginning "Cassy was excessively interested about your marrying". Unlike its predecessor this fragment did sell. It was estimated at £8,000-£12,000 and made £17,500. So the two fragments are now permanently separated, although, as Deirdre philosophically says, they always have been, thanks to Anna.

The most exciting item of the year appeared at Bury St Edmunds on 9 September, as Lot 1040 at the Lacy Scott & Knight sale. This was described as an autograph album containing over 200 autograph letters, envelopes and notes, mainly of the 19th century. Signatories included Queen Victoria, Sir Walter Scott, George IV, Gladstone and Disraeli. The estimate was £3,000-£5,000 but this was set before a closer examination of the contents revealed a fragment in Jane Austen's hand, identified by Deirdre as the missing end of Letter 87. The signature had been cut off and no doubt found its way to the hands of another collector. The estimate was, needless to say, exceeded and the Lot sold for £16,000. A short report, with a photograph, appeared on the front page of No. 49 of the *News Letter*.

In addition to the three manuscripts mentioned above Jarndyce, in July, offered one of two manuscripts of Jane Austen's amusing poem, written circa 1811, *On reading in the newspapers the marriage of Mr Gell to Miss Gill, of Eastbourne*. Gilson F9 records both the manuscripts of the poem; one was, until 1926, in the family of Charles Austen and is now in the Roman Baths Museum, Bath. That manuscript also includes the verses beginning "When stretched on one's bed/ With a fierce throbbing head". The copy offered by Jarndyce consists only of the verses on Mr. Gell and Miss Gill, entitled *On the Marriage of Mr Gell of Eastbourne to Miss Gill*, written in black ink on the verso of the octavo

frontispiece to Anthony Frederick Holstein's novel *Love, Mystery and Misery*, 1810. It was acquired by R.W.Chapman following the family dispersal, was sold at Sotheby's in 1979, bought by the bookseller Alan G. Thomas for £520 and sold by him to "another important Jane Austen scholar", in whose family it has remained ever since. Jarndyce's price was £120,000.

### **First and early editions**

#### *Sense and Sensibility*

Lot 7 at Bonham's on 15 November was a copy of the first edition, 1811 (Gilson A1). The only half-title present was in Vol. 2. It was bound in 19th century black half calf and the fly leaves were signed "C. Cawdor". The catalogue entry suggested this might refer simply to Castle Cawdor or to the Campbells of Cawdor (John Frederick Campbell, first Earl Cawdor, 1790-1860, had a notable library), or it might be the signature of Isabella Caroline Campbell, Lady Cawdor of Castlemartin, 1771-1848. She is recorded as having signed a sketch of the castle "C. Cawdor". The estimate was £10,000-£15,000 and it sold for £35,000.

Lot 298 at the Forum Auctions sale of fine books, manuscripts and works on paper, on 10 July was a copy of the second edition, 1813 (Gilson A2). The binding, of near contemporary red-brown cloth, was described as circa 1830 and possibly a publisher's remainder binding. The half-titles were present and two old cataloguing entries were mounted on the front free endpaper of vol.1. A former owner was the essayist and politician, Augustine Birrell (1850-1933) whose bookplate was present. Birrell was Chief Secretary for Ireland from 1907-1916; he resigned following the Easter Rising. Estimated at £3,500-£5,000 it sold for £3,500.

Item 2 in the Blackwells Novel Short List no. 64. was another copy, bound in contemporary half calf with new lettering pieces but without the half-titles and terminal blanks. Vols. 1 and 2 had the armorial bookplates of the Rumbold family. The price was £8,000. My report for 2016 records a copy of *Northanger Abbey and Persuasion*, also with bookplates of the Rumbold family. Stephen Rumbold Lushington is mentioned in several of Jane Austen's letters.

#### *Pride and Prejudice*

Lot 827 at the Mellors and Kirk Fine Art sale on 22 March was a copy of the first edition, 1813 (Gilson A3). It had the half-titles and was bound in contemporary half calf with marbled boards and the ownership signatures of Edward Graves Meyrick on the title pages (scored through in Vols. 2 and 3). This was the Reverend Edward Graves Meyrick (1780-1839) to whose school at Ramsbury, Wiltshire, James Edward Austen-Leigh was sent as a boarder in 1812, when he was aged 13. Chris Viveash wrote an article on the school for the 1999 *Report*. ("Placed at School", pp. 47-49.) The extraordinarily modest estimate of £2,000-£3,000 was well exceeded at £38,000.

Lot 299 at the Forum Auctions sale on 10 July, was a copy of the second

edition, 1813 (Gilson A4). Bound in contemporary half calf over blue-green ribbed cloth it had the half-titles and the contemporary ink signature of Walter Long in Vol. 3. Estimated at £3,000-£4,000 it sold for £4,000. Lot 300 in the same sale was a copy of the third edition, 1817, (Gilson A5). Bound in contemporary polished calf it lacked the half-title to Vol.2. The ink signature of H. A. Maxwell was on the titlepages and the engraved bookplate of Maxwell of Polloc was also present. The estimate was £2,000-£3,000; it sold for £3,200.

Another copy was Item 4 in the Blackwells Short Novel List no 64. It lacked the half-titles and terminal blanks and was bound in contemporary half calf. Early initials (not identified) were scrawled in thin pen on the titlepages. The price was £5,000.

Alban Dobson's copy of the 1894 edition published by George Allen (Gilson E78), in the original dark green cloth, was Lot 303 at the Forum Auction sale on 10 July. Although this is not an early edition I list it because of the frontispiece, which was hand-coloured by the artist, Hugh Thomson. Dobson's bookplate was present, and loosely inserted were a signed note by him, dated 5 January 1953, a signed autograph letter from the artist's son John, dated 25 December 1952 and a Christmas card inscribed "From Mr & Mrs Hugh Thomson". Alban Dobson (1885-1962) was the son of the poet, essayist and literary critic Austin Dobson (1840-1921), who wrote introductions to the 1897 Macmillan editions of *Mansfield Park* and *Northanger Abbey & Persuasion*. Both of these editions were illustrated by Thomson, who also illustrated several of Dobson's books. John Thomson's letter states that his father occasionally tinted the frontispiece for friends and Alban Dobson's note refers to this, identifying it as probably a unique copy. With such an interesting provenance, estimated at £1000-£1,500, it sold for £1,200.

### *Mansfield Park*

Lot 305 at the Forum Auctions sale on 10 July was a copy of the second edition, 1816 (Gilson A7). It lacked all the half-titles and was bound in contemporary half calf over marbled boards, rebacked but preserving the old spines. Estimated at £1,000-£1,500 it sold for £1,200.

### *Emma*

Lot 828 at the Mellors and Kirk sale on 22 March was a copy of the first edition, 1816 (Gilson A8). It lacked the half-titles and was bound in half calf. Like the copy of *Pride and Prejudice* in the preceding Lot, reported above, this item was woefully underestimated, at £800- £1,200. It sold for £7,500; the auctioneers, who seem to have been on a steep learning curve with regard to the value of Jane Austen items, must have been delighted.

### *Northanger Abbey and Persuasion*

Mellors and Kirk made another appearance with a copy of the first edition, 1818 (Gilson A9) at Lot 829 in their sale on 22 March. Bound in contemporary half calf

it had a half-title but the description did not say which one or whether the others were lacking. Again the result must have agreeably surprised them. Estimated at £1,000-£1,500 it sold for £4,200.

### **Collected editions**

Lot 308 at the Forum Auctions sale on 10 July, described as the first collected edition, was in fact a complete set of Bentley's Standard novels editions of Jane Austen, 1833 (Gilson D1-5). Although the catalogue correctly identified the Gilson reference this was not the first collected edition (Gilson D6). This is a very common confusion, which David would often point out to me when checking errors in my *Notes*. The Standard Novels editions are numbered XXIII, XXV, XXVII, XXVIII and XXX, forming separate items in Bentley's large collection of English novels. He reissued them as a set in five volumes, numbered I-V, later in 1833. The items in this Lot (which I shall leave in the Collected editions section to prevent these *Notes* from inordinate length) had evidently been treated as a set and were bound in contemporary calf, gilt, rebacked with gilt spines and green roan labels by Maltby of Oxford. Estimated at £1,000-£1,500 they sold for £1,000.

The next Lot at this sale, 309, was the first American collected edition of the novels published in two volumes in Philadelphia by Carey, Lea & Blanchard in 1838 (Gilson E1). They had all been issued individually by Carey and Lea from 1832-1833, pre-dating those by Richard Bentley. Both volumes were bound in modern half crimson morocco. The Rev. William Vincent Thacher (1815-1839) seems to have been the first owner, signing himself William Vicent [sic] Thacher at the foot of the spine. He was minister of the Unitarian Church at Savannah, Georgia and he died at sea on a passage from Savannah to New York. Estimated at £1,000-£1,500 the Lot sold for £1,000.

### **Other material**

Lot 306 at the Forum Auctions sale on 10 July was one of Hugh Thomson's original pen and ink drawings, with the addition of watercolour, for Macmillan's 1897 edition of *Mansfield Park* ("Fanny was obliged to introduce him to Mr Crawford"). Thomson added watercolour to his original designs when selling them separately. There are several examples of them in the Jane Austen House Museum at Chawton, recorded in Gilson E88 and E89, including another example from the same novel ("A circle of admirals"). Gilson E88 notes that the illustration described here was reproduced, with others, by the Birmingham Mint in 1975 as an etching on a silver plaque, one of a set of six to mark Jane Austen's bicentenary. Estimated at £1,500-£2,000 it sold for a handsome £2,200.

Lot 307 in the same sale was another of Thomson's original designs, this time for Macmillan's 1897 edition of *Northanger Abbey* ("I beg your pardon, Miss Morland"). Like the former it had a later addition of watercolour. The estimate was £1,500-£2,000 and it sold for £2,000.

Lot 321 at the Forum Auctions sale on 10 July was a copy of the first edition of James Edward Austen Leigh's *Memoir of Jane Austen*, 1870 (Gilson M125),



bound in dark blue morocco. Estimated at £150-£200 it sold for £200.

Lot 261 in the same sale comprised two estate maps on vellum, hand coloured in outline, showing Twitham and Uffington in the parishes of Goodnestone and Wingham, dated 1773 and 1775. One of them (Twitham) mentioned Sir Brook Bridges, the father of Edward Austen's wife Elizabeth. Estimated at £300-£400 it sold for £600.

Item 4 in Karen Thomson's May catalogue was a book bearing the bookplate of James Leigh of Adlestrop. He was a cousin of Jane Austen's mother Cassandra, so Jane's first cousin once removed. The book was the first volume of Bernard Nieuwentyt's *The Religious Philosopher: or, the right use of the contemplation of the world, for the conviction of atheists and infidels*, 1718. Bound in contemporary panelled calf, it also had the signature of "Cass. Carnarvon". Cassandra, Lady Carnarvon, was married to James Brydges, Earl of Carnarvon and later Duke of Chandos. James Leigh was a descendant of his sister. The price was £1,750.

Item 16 in the same catalogue was Thomas Warton's *Poems on Several Occasions*, 1748. Warton was the second Professor of Poetry in the University of Oxford. This book was published by subscription and on the first page of the list is "Mr Austen, of St John's College Oxford" – Jane Austen's father, who went up to St John's in 1747. It was bound in contemporary sprinkled calf and had the armorial bookplate of Sir George Shuckburgh, Bart. The price was £2,500.

Finally, on 8 November, at Lot 314, Dominic Winter offered a general account book of rents &c in Bucks, Hants and Suffolk, running from October 1835 to October 1844, belonging to William Vigor of Basingstoke. This also included 77 pages of letterbook correspondence of William Edward Vigor, Rector of Botus Fleming, Cornwall, among which were several references to the rent of a house in Basingstoke, in 1837, by Mrs Lefroy – Jane Austen's niece Anna. The annual rent was £80. She is recorded as paying £40 for a half year and £30 on 22 July 1837 "for use of fixtures". Estimated at £200-£300 it sold for only £180.

# *How People Talk in Jane Austen*

John Mullan



We all know about the Bank of England's blunder in choosing a Jane Austen quotation to adorn the new £10 note. There it is, millions of times over: 'I declare after all there is no enjoyment like reading!' Printed under the prettified image of the author, it will look to the innocent like her utterance, when, of course, it is Caroline Bingley's entirely dishonest declaration, made in the vain hope of ingratiating herself with Mr. Darcy. A couple of chapters earlier Miss Bingley has been mocking Elizabeth Bennet for her enjoyment of books. She has also failed to mention reading in her list of desirable accomplishments for a young lady (music, singing, dancing, drawing and modern languages), provoking Mr. Darcy to supplement her catalogue with the pompously phrased

to all this she must yet add something more substantial, in the improvement of her mind by extensive reading.<sup>1</sup>

The attentive reader of *Pride and Prejudice* knows that the sentiment that now adorns the banknote comes from a character who is unlikely to read a book from one month to another.

We might have had our suspicions just from the way she says it. What kind of person says 'I declare ...' before she voices a truism? The kind of person who is about to say something that she does not believe. And why does she say 'after all'? Falsely to imply that her utterance concludes an engaging literary discussion with the man on whom her sights are set. No such discussion has occurred: Mr. Darcy has been trying to ignore her prattle and read his book. The way that Miss Bingley talks reveals her. But then the ways in which every one of Austen's characters talks reveals him or her. One of Austen's special gifts was to find distinctive habits of speech for each of her characters. Each has his or her own idiolect (a term invented by linguists in the late 1940s). Austen is not unique in this respect; Dickens's characters, for instance, have their idiolects, but these are

often characterised by habits of repetition ('Very 'umble, Master Copperfield'), circumlocution, or grammatical eccentricity. The idiolects of Austen's characters – their individualised ways of talking – are, in contrast, so subtly differentiated that they are hardly noticed, and only rarely discussed.

From one of Austen's letters to her sister, we get the strong sense that she did indeed consciously think of each of her characters as having a special way of speaking. In early February 1813, she and her mother had been reading the recently published *Pride and Prejudice* aloud to their Chawton neighbour Miss Benn. The novelist had found her mother's reading deficient:

Our 2d evening's reading to Miss Benn had not pleased me so well, but I believe something must be attributed to my Mother's too rapid way of getting on – & tho' she perfectly understands the Characters herself, she cannot speak as they ought.<sup>2</sup>

It sounds as if Mrs Austen reads the dialogue of each character in the same voice and therefore, while understanding the novel, fails to perform it correctly.

What *does* individuate speech in Austen's novels? One kind of answer comes from a suitably programmed computer. Perhaps some Austen *aficionados* will be familiar with the wonderful – if frequently unintelligible – account of the word use of Jane Austen's main characters by the Australian academic J.F. Burrows. In his *Computation into Criticism. A Study of Jane Austen's Novels and an Experiment in Method* (Oxford University Press, 1987), the author and his computer performed minutely attentive statistical analyses and graphical representations of the uses of the thirty most common words by all of Austen's characters who have any significant amount of talking to do. The attention to enumerative detail is all the more impressive as the research for the book was undertaken more than twenty years ago, when the software available for what is called 'corpus linguistics' – the linguistic description of a large sample of language in use – was at a relatively primitive stage of development.

One inadvertent revelation of Burrows's book is how much or how little certain characters speak, and indeed how much speaking actually goes on in the different novels. It is unsurprising to find that the novel with the highest proportion of dialogue is *Emma*, 49.8% of its words being in direct speech. It is followed by *Pride and Prejudice* (46.7%). More significant, perhaps, is the Austen novel with the lowest proportion of dialogue: *Persuasion*, with 35%. The statistic alerts us to a novel where so much talk is turned into reported speech – never actually heard, but filtered through the heroine's consciousness. Unlike the heroines of those more talkative novels, Emma Woodhouse and Elizabeth Bennet, Anne Elliot is a listener rather than a performer, much of the drama taking place in her thoughts, unsuspected by the other characters.

Which heroine then speaks the most? Emma, of course – both absolutely and proportionately: well over a quarter of the dialogue in *Emma* (which, being the longest Austen novel, has the most dialogue of all) is Emma speaking. She is, we might say, Jane Austen's Hamlet. Though Elizabeth Bennet speaks very nearly a quarter of the dialogue in *Pride and Prejudice*, it is a considerably shorter novel.

Interestingly, the two male leads in the two novels – Mr. Knightley and Mr. Darcy – are overpowered by the female leads to *exactly* the same extent. Both of them get 47% as much direct speech as the heroines. It is uncanny that, with no software to help her, Austen made these two exactly as verbally subordinate to their female leads as each other.

In every novel except one, the heroine is the main speaker. The exception, naturally, is *Mansfield Park*. Fanny Price is outspoken (quantitatively, at least) by Edmund Bertram, Mary Crawford, Henry Crawford, and even Mrs. Norris. Less than 10% of the quoted dialogue in the novel is made up of Fanny's speech. The most frequently absent of Austen's heroines, she is also the one least often considered by those who speak. The statistics cannot help but be revealing. We have all long known that Miss Bates talks too much, for instance, and when we find out that Mr Collins has (by far) the longest sentences in Austen's fiction, we might think that we are having our firm impressions confirmed. Yet when we discover from Professor Burrows's tables that Edmund Bertram is the second most loquacious Jane Austen character, after Emma Woodhouse, we might be surprised into recognizing something – yes, Edmund, right-minded but impercipient, does sometimes talk too much and understand too little.

These bare numbers are the least of Burrows's findings. Most of his research is based on the computational analysis of the frequency of words like 'the', 'of', 'it' and 'and'. In the first chapter of his book, he analyses the use of the words 'we', 'us' and 'our' by various Austen characters, finding large discrepancies, though leaving it to us to explain them. Which character uses these three words proportionately the most, by a long way? The answer is Admiral Croft – and then we can see why: the character is gregarious, uxorious, and anecdotal. All his accounts of himself also involve Mrs Croft. Which character uses these pronouns least often? Lady Catherine de Bourgh – not just because she is a widow, but also because she is an egomaniac with a silently subordinated daughter and no conception of pronominal equality with any other human being.

The word-counting alerts us to some of the habits of repetition that distinguish the idiolects of certain characters. Mr. Woodhouse turns out to be the most compulsive user of the word *very* in all Austen's oeuvre (though Lady Bertram in *Mansfield Park* gives him a run for his money). Here he is in the first chapter of *Emma*, replying to his daughter's reassuring reminder that his coachman James's daughter, Hannah, is now a maid at Randalls.

'I am **very** glad I did think of her. It was **very** lucky, for I would not have had poor James think himself slighted upon any account; and I am sure she will make a **very** good servant: she is a civil, pretty-spoken girl; I have a great opinion of her. Whenever I see her, she always curtsies and asks me how I do, in a **very** pretty manner; and when you have had her here to do needlework, I observe she always turns the lock of the door the right way and never bangs it.'<sup>3</sup>

His fusspot-ism is there in those *verys*, the marks of his itch to invest the banalities of his life and talk with some kind of importance.

The words for which a character habitually reaches reveal him or her. Some have habitual phrases, like Mrs. Bennet with her 'I am sure'. She is ready with the form of words in the novel's opening dialogue.

'Lizzy is not a bit better than the others; and I am sure she is not half so handsome as Jane, nor half so good-humoured as Lydia.'<sup>4</sup>

She has been provoked to this, of course, by Mr. Bennet's preference for 'my little Lizzy'. Soon we will be learning that Mrs. Bennet is sure of things that we might doubt. A few chapters later her husband tells her that she can expect 'a gentleman and a stranger' for dinner.

'A gentleman and a stranger! It is Mr. Bingley, I am sure! Well, I am sure I shall be extremely glad to see Mr. Bingley. But—good Lord! how unlucky! There is not a bit of fish to be got to-day. Lydia, my love, ring the bell—I must speak to Hill this moment.'<sup>5</sup>

Twice 'I am sure', in her excitement. It is a characteristic reversion to this favourite phrase because she is often sure of things that are not as she thinks. (The impending guest is in fact Mr. Collins.) Naturally, she flourishes it again when Mr. Collins asks for a 'private audience' with Elizabeth.

'Oh dear!—yes—certainly. I am sure Lizzy will be very happy—I am sure she can have no objection.'<sup>6</sup>

As before, the opposite is the case.

Heroines too can have their habitual phrases. Take the first thing that the heroine of *Emma* says. Her father has been regretting Mrs. Weston's marriage in characteristic terms.

'Poor Miss Taylor!—I wish she were here again. What a pity it is that Mr. Weston ever thought of her!'<sup>7</sup>

His daughter replies with a sentence that has her idiolectal DNA in it.

'I cannot agree with you, papa; **you know** I cannot. Mr. Weston is such a good-humoured, pleasant, excellent man, that he thoroughly deserves a good wife;—and you would not have had Miss Taylor live with us for ever, and bear all my odd humours, when she might have a house of her own?'

Her response is gently coercive. She corrects her father by telling him that he already knows what she is going to say. 'You know' is her usual way of representing her thought as if it were his.

Emma Woodhouse loves to say 'you know'. Before the novel's first chapter is out, she has said it five more times. Once the reader catches it, he or she realises that it is surely one little key to her character. Here she is talking to her father of visiting Mrs. Weston (as she has just become) at Randalls.

'We must go in the carriage, to be sure.'

'The carriage! But James will not like to put the horses to for such a little way;—and where are the poor horses to be while we are paying our visit?'

'They are to be put into Mr. Weston's stable, papa. **You know** we have settled all that already. ...'

It is the phrase by which Emma pushes her intentions on her father, as if he

might have devised the scheme for visiting himself. And it is not only her father onto whom she pushes her thoughts. Here is a delicious example of her self-thrusting, just after Mrs. Weston has discussed with her the thunderclap news of the engagement between Frank Churchill and Jane Fairfax.

‘Are you well, my Emma?’ was Mrs. Weston’s parting question.

‘Oh *perfectly*! I am always well, you know.’<sup>8</sup>

What begins as reassurance for Mrs. Weston (she is not to worry that Emma ever had feelings for her step-son) becomes a characteristic assertion of vitality, to which Mrs. Weston is recruited. Somehow, the fact that she is not afflicted is further proof of her irrepressibility.

How neat and self-revealing it is that Emma uses her trademark phrase in the exchange with Mr. Knightley at the ball at the Crown that so suggestively concludes the chapter in which it is staged:

‘Whom are you going to dance with?’ asked Mr. Knightley.

She hesitated a moment, and then replied, ‘With you, if you will ask me.’

‘Will you?’ said he, offering his hand.

‘Indeed I will. You have shewn that you can dance, and **you know** we are not really so much brother and sister as to make it at all improper.’

‘Brother and sister! No, indeed.’<sup>9</sup>

Emma uses the phrase as if she were controlling events and their significance. Yet we might hear a stir of something untoward in her idiolect, the pressure of something unconscious. For Mr. Knightley, as even the first-time reader might notice here, ‘knows’ something that is often apparent in the intimacy of a couple’s dancing together, but that Emma is still failing to notice.

How even more delicious that when Mrs. Elton first visits Hartfield and we first get a dialogue between her and Emma, Mrs. Elton uses the very same phrase to push her views on to our heroine.

‘Surry is full of beauties.’

‘Oh! yes, I am quite aware of that. It is the garden of England, **you know**.

Surry is the garden of England.’<sup>10</sup>

Emma is getting a little of her own medicine, and we are allowed to glimpse that these two characters are twins as well as antagonists. Mrs. Elton’s ‘you know’ pretends to be consensual but is in fact coercive (comically so, as she is getting something wrong). She then inflicts a series of exasperating *you knows* on Emma.

‘I shall decidedly recommend their bringing the barouche-landau; it will be so very much preferable. When people come into a beautiful country of this sort, **you know**, Miss Woodhouse, one naturally wishes them to see as much as possible; and Mr. Suckling is extremely fond of exploring.’<sup>11</sup>

A bald boast about her brother-in-law’s wealth – he owns the showiest kind of carriage – pretends to be a compliment to Emma about the delights of the area where she lives. Soon she is impertinently signing Emma up as co-founder of a Highbury ‘musical club’.

‘Something of that nature would be particularly desirable for *me*, as an

inducement to keep me in practice; for married women, **you know**—there is a sad story against them, in general. They are but too apt to give up music.’<sup>12</sup>

Mrs. Elton’s appeal to Emma’s knowledge is entirely bogus: she intends only to glory in her marital status.

‘I must put on a few ornaments now, because it is expected of me. A bride, **you know**, must appear like a bride, but my natural taste is all for simplicity; a simple style of dress is so infinitely preferable to finery.’<sup>13</sup>

The content of this is that Mrs. Elton has found a husband and Emma has not. That ‘you know’ is designed to remind Emma of the difference between them.

Mrs. Elton’s phrase of dominance is not just used to impose on Emma. Here she is speaking to Mr. Knightley about the projected strawberry-picking party at Donwell Abbey.

‘There is to be no form or parade—a sort of gipsy party. We are to walk about your gardens, and gather the strawberries ourselves, and sit under trees;—and whatever else you may like to provide, it is to be all out of doors—a table spread in the shade, **you know**. Every thing as natural and simple as possible.’<sup>14</sup>

Again, she speaks as if she were talking to a collaborator, when in fact she is, as ever, dictating affairs. This phrase is but one feature of Mrs Elton’s idiolect. Her voice is utterly distinctive. We know Mr. Woodhouse’s verdict: ‘A little quickness of voice there is that rather hurts the ear.’ Absurdly self-sensitised as he is, he has detected something true – the force of her rebarbateness. Her idiolect is shaped for contradiction, as when Emma – tactfully – stops short of supporting her assertion about Emma’s home county.

‘Many counties, I believe, are called the garden of England, as well as Surry.’

‘No, I fancy not,’ replied Mrs. Elton, with a most satisfied smile. ‘I never heard any county but Surry called so.’

Emma was silenced.<sup>15</sup>

She is silenced by Mrs. Elton’s effrontery, but also because she leaves the conversation nowhere else to go.

Mrs. Elton can be adamantly contradictory.

‘Have not you mistaken the day?’ said Emma. ‘I am almost certain that the meeting at the Crown is not till to-morrow.—Mr. Knightley was at Hartfield yesterday, and spoke of it as for Saturday.’

‘Oh! no, the meeting is certainly to-day,’ was the abrupt answer, which denoted the impossibility of any blunder on Mrs. Elton’s side.<sup>16</sup>

That ‘Oh! no’ is characteristic of Mrs. Elton, who will sometimes preface her declarations with ‘Oh! yes’ or ‘Oh! no, indeed’ or her own special ‘Ah’. It is an exclamation that prefaces one of her own bits of *faux* wisdom, which someone else’s (usually Emma’s) conversation has just confirmed. So when Emma says that Highbury people tend to stay at home, it fits some trait of Mrs. Elton’s.

‘Ah! there is nothing like staying at home for real comfort. Nobody can

be more devoted to home than I am. I was quite a proverb for it at Maple Grove.’<sup>17</sup>

When Emma tells her that Mr. Perry has discouraged Mr. Woodhouse from going to Bath to take the waters, her ‘Ah!’ sounds solicitous but is merely presumptuous.

‘Ah! that’s a great pity; for I assure you, Miss Woodhouse, where the waters do agree, it is quite wonderful the relief they give. In my Bath life, I have seen such instances of it!’

Hearing Mrs. Elton’s ‘quickness’, Mr. Woodhouse accurately detects her volubility, the way that she pours her speech into every gap that she can find. To give my title a different emphasis, one might exclaim, ‘How People Talk in Jane Austen!’, for she is not the only character to speak too much. When we and Elinor first encounter Lucy Steele in *Sense and Sensibility*, we hear her trying to win the good opinion of her new acquaintances. She has detected that Lady Middleton cares for nothing as much as her children, and is justifying her own favour-winning attention to them.

‘And what a charming little family they have! I never saw such fine children in my life. I declare I quite doat upon them already, and indeed I am always distractedly fond of children.’<sup>18</sup>

Lucy’s sentences invariably say a bit too much. Audibly straining to sound genteel, she does not just lurch into hyperbole (‘distractedly fond’), but also inserts all those unnecessary words: ‘I declare ... quite ... indeed ... always’. Grammatical errors come as she is faking confessional sincerity. ‘I felt sure that you was angry with me; and have been quarrelling with myself ever since, for having took such a liberty as to trouble you with my affairs.’<sup>19</sup> But it is not just incorrectness: it is also that distinctive habit of inserting unnecessary intensifying words and phrases.

‘If you knew what a consolation it was to me to relieve my heart speaking to you of what I am always thinking of every moment of my life, your compassion would make you overlook every thing else I am sure.’

‘Every moment of my life’ is obviously *de trop*, but in its way that wonderfully redundant and disingenuous concluding clause, ‘I am sure’, is the more characteristic flourish of the Lucy Steele idiolect.

Sometimes one has to quote at length to catch the flow and speed and fussy excess of Lucy Steele’s verbiage. Here she is speaking confidentially to Elinor shortly after revealing her engagement to Edward to her.

‘You may well be surprised,’ continued Lucy; ‘for to be sure you could have had no idea of it before; for I dare say he never dropped the smallest hint of it to you or any of your family; because it was always meant to be a great secret, and I am sure has been faithfully kept so by me to this hour. Not a soul of all my relations know of it but Anne, and I never should have mentioned it to you, if I had not felt the greatest dependence in the world upon your secrecy; and I really thought my behaviour in asking so many questions about Mrs. Ferrars must seem so odd, that it ought to be explained. And I do not think Mr. Ferrars can be displeased, when he knows I have trusted you, because I know he has the highest opinion in



the world of all your family, and looks upon yourself and the other Miss Dashwoods quite as his own sisters.’ — She paused.<sup>20</sup>

Read this out loud and you have to burble its lies and exaggerations at speed: the pause at the end is a speaker having to take breath. The flow begins with two more uses of those Lucy phrases - ‘to be sure’ and ‘I am sure’ - that avow the speaker’s sincerity, and almost trips on her limited range of hyperbole - ‘the greatest dependence in the world’, ‘the highest opinion in the world’. Both return when she subsequently swears Elinor to a secrecy that is designed to torment her.

‘I am sure,’ said she, ‘I have no doubt in the world of your faithfully keeping this secret, because you must know of what importance it is to us, not to have it reach his mother; for she would never approve of it, I dare say.’<sup>21</sup>

Here ‘I am sure’ and ‘I have no doubt in the world’ cancel each other out in an eddy of fake earnestness, while that nonsensical ‘I dare say’ at the end of the sentence reminds us that Lucy, while sharply calculating, is never quite in control of her language.

The Austen character who, more than any other, pours out words is, of course, Miss Bates in *Emma*. Yet she has rather more self-knowledge about her loquacity than some other Austen talkers, certainly more than Mrs. Jennings in *Sense and Sensibility*. Though she is clearly setting about spreading the news of Marianne’s disappointment in love around London, she happily deplores chatter.

‘For my part, I think the less that is said about such things, the better, the sooner ‘tis blown over and forgot. And what does talking ever do you know?’<sup>22</sup>

A less cheerily garrulous character, Mary Musgrove in *Persuasion*, imagines her own near silence as easily as she imagines her own sickness.

‘I am so ill I can hardly speak’<sup>23</sup>

Miss Bates, in contrast, certainly witters on, yet her idiolect wonderfully displays a kind of self-awareness, its very checks and associative leaps showing some understanding of how she might be heard. That self-awareness is all the more brilliantly contrived because her monologues so often tell us (if only we would listen) *what is really going on*.

Here she is talking about Frank Churchill’s ‘blunder’, where he showed himself unaccountably aware of Mr. Perry’s imminent purchase of a carriage. She tells no one in particular how she also knew of this projected purchase.

‘... Mrs. Perry was very anxious that he should have a carriage, and came to my mother in great spirits one morning because she thought she had prevailed. Jane, don’t you remember grandmama’s telling us of it when we got home?—I forget where we had been walking to—very likely to Randalls; yes, I think it was to Randalls. Mrs. Perry was always particularly fond of my mother—indeed I do not know who is not—and she had mentioned it to her in confidence; she had no objection to her telling us, of course, but it was not to go beyond: and, from that day to this, I never mentioned it to a soul that I know of. At the same time, I will not

positively answer for my having never dropt a hint, because I know I do sometimes pop out a thing before I am aware. I am a talker, you know; I am rather a talker; and now and then I have let a thing escape me which I should not. I am not like Jane; I wish I were ...'<sup>24</sup>

She has indeed let a thing 'escape' her; her babble contains the explanation of Frank's knowledge. Mrs. Bates told Miss Bates and Jane, and Jane in a letter must have told Frank. But Miss Bates knows herself well enough to think that she might somehow have failed to keep that confidence. Her self-knowledge, always there in her habits of speech, is the reason why the Box Hill insult is so painful.

'Ah!—well—to be sure. Yes, I see what she means, (turning to Mr. Knightley,) and I will try to hold my tongue.'<sup>25</sup>

Her almost uncontrolled syntax manages to show that she is not just foolish, her halts and changes of direction revealing both her insights and her attempts politely to cover these. Listen for the meanings of her self-interruptions as she responds to the news of Mr. Elton's engagement.

'A Miss Hawkins!—Well, I had always rather fancied it would be some young lady hereabouts; not that I ever—Mrs. Cole once whispered to me—but I immediately said, "No, Mr. Elton is a most worthy young man—but"—In short, I do not think I am particularly quick at those sort of discoveries. I do not pretend to it. What is before me, I see. At the same time, nobody could wonder if Mr. Elton should have aspired—Miss Woodhouse lets me chatter on, so good-humouredly. She knows I would not offend for the world.'

As often, her talk is inflected by her awareness of talking – and of being a 'talker'. She cannot stop – but she knows it. In this instance, what slips between the pauses in her outpouring is the fact that Highbury gossip once attached Mr. Elton to Emma, and therefore showed itself shrewder about the vicar's intentions than Emma herself. He did indeed 'aspire'.

Self-interruption is a feature of other idiolects in this novel. Repulsively, here is Mr. Elton, with his mere imitation of politeness, facing for the first time Emma's strange conviction that he might think of marrying Harriet Smith.

'... I wish her extremely well: and, no doubt, there are men who might not object to—Every body has their level.'<sup>26</sup>

His stopping short – his declining to mention the topic of her low birth – is an affectation of delicacy, but in fact its very opposite. Harriet Smith herself, in exact contrast, is an entirely ingenuous self-interrupter, unable to tell an untruth even when she has been persuaded by Emma to reject Mr. Robert Martin and heard her comment on his 'assurance'.

'I do not think he is conceited either, in general,' said Harriet, her conscience opposing such censure; 'at least, he is very good natured, and I shall always feel much obliged to him, and have a great regard for—but that is quite a different thing from—and you know, though he may like me, it does not follow that I should—and certainly I must confess that since my visiting here I have seen people—and if one comes to compare them,

person and manners, there is no comparison at all, *one* is so very handsome and agreeable.’<sup>27</sup>

She cannot complete the sentences that she has begun because they might lead her to feelings that do not fit with Emma’s schemes, or because she cannot quite believe what Emma wants her to feel.

Jane Austen is particularly interested in speaking as self-projection – the way that some people flourish descriptions of themselves in the face of others. You can play an amusing game of who says ... ? with some of the self-descriptions offered by Austen characters

‘Of all things in the world inconstancy is my aversion’<sup>28</sup>

‘I have a great deal of vivacity in my own way’<sup>29</sup>

‘I made the best of it; I always do’<sup>30</sup>

‘... you know I am a woman of few words and professions’<sup>31</sup>

Speech betrays these characters, their ways of speaking allowing them shamelessly to project themselves as something like the opposite of what they are. The last of these speakers, Mrs. Norris in *Mansfield Park*, is a specialist in this art. When she speaks before the gullible Sir Thomas Bertram, or the malleable Lady Bertram, she frequently indulges in such self-projection.

‘Whatever I can do ... I am always ready to do for the good of those I love’.<sup>32</sup>

The trick of her way of speaking is that she probably believes these statements: ‘... with all my faults, I have a warm heart.’ (We might remember this last assertion with alarm when we hear Edmund trying to persuade Fanny of the merits of Henry Crawford as a potential husband with, ‘You have both warm hearts and benevolent feelings.’<sup>33</sup> He is as wrong as his aunt.) Even when she speaks a half-truth about herself, it is turned to deception and self-deception. ‘I am not one of those that spare their own trouble,’ she declares, even as she slides out of doing anything to help induct young Fanny Price into the ways of *Mansfield Park*.<sup>34</sup> My favourite of all her deceitful boasts is this: ‘You know how I always feel for the horses.’<sup>35</sup> It is, after all, possible that this cruelest of women is an animal lover.

There are different kinds of self-projection, including, at its most sophisticated, this ironical tone of voice.

‘If I am missed, it will appear. I may be discovered by those who want to see me. I shall not be in any doubtful, or distant, or unapproachable region.’<sup>36</sup>

This is Mary Crawford, of course, a great stager of herself in her speech.

‘I have nothing in the world to say for myself—I knew it was very late, and that I was behaving extremely ill; and therefore, if you please, you must forgive me. Selfishness must always be forgiven, you know, because there is no hope of a cure.’<sup>37</sup>

The audacity comes from knowing how she might be seen, but also from a predilection for dramatizing her own behaviour. She is always telling others what kind of person she is or is not.

‘I cannot be dictated to by a watch.’

‘I must move ... resting fatigues me.’

‘No cold prudence for me. I am not born to sit still and do nothing.’<sup>38</sup>

She shares this habit with her brother Henry, who appears to mock his own habits when asked by Edmund whether he inquired whether the village in which he recently found himself was Thornton Lacey.

‘No, I never inquire. But I *told* a man mending a hedge that it was Thornton Lacey, and he agreed to it.’<sup>39</sup>

He likes to flaunt his vanity, even to the extent of daring the Bertrams to notice what he is up to. In the same exchange, in which he describes getting lost while out hunting, he tells Edmund, ‘I never do wrong without gaining by it.’ It is a remarkable, almost brazen, admission, but no one seems exactly to hear him.

These are some of the ways Austen individuates her speakers, but she goes further and lets us hear how they catch habits of speech from each other. What is Isabella Thorpe’s favourite adverb? ‘Amazingly’: she uses it (or the adverbial ‘amazing’) fourteen times in *Northanger Abbey*.

‘I wish you knew Miss Andrews, you would be delighted with her. She is netting herself the sweetest cloak you can conceive. I think her as beautiful as an angel, and I am so vexed with the men for not admiring her! I scold them all amazingly about it.’<sup>40</sup>

You can hear her delight in the fact that the men fancy her and not Miss Andrews. Just a little later she tells Catherine that she too will be successful with the opposite sex.

‘I know you very well; you have so much animation, which is exactly what Miss Andrews wants, for I must confess there is something amazingly insipid about her.’<sup>41</sup>

‘Amazingly insipid’: Isabella’s perfectly inane oxymoron. Eventually, under the pressure of Isabella’s company, this becomes Catherine Morland’s ‘amazingly,’ when Henry Tilney tells her that he too relishes *The Mysteries of Udolpho*.

‘... now I shall never be ashamed of liking Udolpho myself. But I really thought before, young men despised novels amazingly.’

‘It is *amazingly*; it may well suggest *amazement* if they do—for they read nearly as many as women.’<sup>42</sup>

Henry catches at this absurd word that Catherine is suddenly and inaccurately using, and plays it back to her. It should not surprise us that, though the adverb is rare in the rest of Austen, it is flourished once by Lucy Steele, in a characteristically dishonest gush to Elinor, when they meet in London.

‘It would have been such a great pity to have went away before your brother and sister came. And now to be sure you will be in no *hurry* to be gone. I am amazingly glad you did not keep to *your word*.’<sup>43</sup>

Naturally, Mrs. Bennet and Lydia share some habits of speaking. We have already heard the former exclaim ‘good Lord!’ at the bad luck of having no fish just when a gentleman visitor is arriving. When, a few chapters later, Sir William Lucas arrives at Longbourn to announce Mr. Collins’s engagement to his daughter, Lydia ‘boisterously’ exclaims,

‘Good Lord! Sir William, how can you tell such a story? Do not you know that Mr. Collins wants to marry Lizzy?’<sup>44</sup>

They have common habits of exclamation. Lydia’s stupidly confident ‘Lord! how I should like to be married before any of you’ is the idiolectical offspring of her mother’s ‘Three daughters married! Ten thousand a year! Oh, Lord! What will become of me. I shall go distracted.’<sup>45</sup> Sometimes they almost rhyme with each other, as when they muse on the delights of following the militia to Brighton.

‘I am sure,’ said she, ‘I cried for two days together when Colonel Miller’s regiment went away. I thought I should have broken my heart.’

‘I am sure I shall break mine,’ said Lydia.

‘If one could but go to Brighton!’ observed Mrs. Bennet.

‘Oh, yes!—if one could but go to Brighton! But papa is so disagreeable.’

‘A little sea-bathing would set me up forever.’<sup>46</sup>

Lydia, naturally, has learnt Mrs. Bennet’s ‘I am sure’. We are in a kind of mother-daughter echo chamber.

Every character has an idiolect, but Austen’s heroines are gifted with the power to analyse the ways in which others speak. Emma Woodhouse takes this to extremes, relishing her ability to parody idiolects. She mimics Miss Bates to Mrs. Weston.

“‘Not that it was such a very old petticoat either—for still it would last a great while—and, indeed, she must thankfully say that their petticoats were all very strong.’”

‘For shame, Emma! Do not mimic her.’<sup>47</sup>

It is the only time anyone in a Jane Austen uses the word ‘mimic’. Emma has the power to catch the way that others talk, as when she repeats to herself in indignation the choice items of Mrs. Elton’s vocabulary. ‘A little upstart, vulgar being, with her Mr. E., and her *caro sposo*, and her resources.’<sup>48</sup> Whatever her errors, she can at least distinguish different ways of speaking. It is hard not to be trapped in the way you speak. This is true for Austen’s heroes, as well as her heroines. Here is Mr. Darcy being ‘untrapped’. He is teased by Elizabeth in front of Miss Bingley and her brother for apparently having no defect.

‘I have faults enough, but they are not, I hope, of understanding. My temper I dare not vouch for. It is, I believe, too little yielding—certainly too little for the convenience of the world. I cannot forget the follies and vices of others so soon as I ought, nor their offenses against myself. My feelings are not puffed about with every attempt to move them. My temper would perhaps be called resentful. My good opinion once lost, is lost forever.’<sup>49</sup>

Elizabeth provokes him into wrapping himself in his idiolect. Every bit of purported self-criticism here turns into a kind of boast, with an eloquent self-importance that is pure Mr. Darcy.

Yet he is worth saving. For within a moment there is this.

‘There is, I believe, in every disposition a tendency to some particular evil—a natural defect, which not even the best education can overcome.’

‘And *your* defect is to hate everybody.’

‘And yours,’ he replied with a smile, ‘is wilfully to misunderstand them.’ With one of those smiles that he reserves for Elizabeth, he turns from stiffness to flexibility, and teases her in return. Elizabeth Bennet and Mr Darcy pick up the way that each speaks and playfully reflect back each other’s speech habits. That process is mutually engrossing, as we know from one of the other people in the room, who sense their exclusion.

‘Do let us have a little music,’ cried Miss Bingley, tired of a conversation in which she had no share. ‘Louisa, you will not mind my waking Mr. Hurst?’

Austen is brilliant at inventing a way of speaking that announces and individuates a character – that lets us hear just who he or she is. But she can also show how some of her characters learn to hear others. We might remember what Mr. Knightley tells Emma of Miss Bates’s response to being insulted by her at the Box Hill outing. ‘I wish you could have heard how she talked of it—with candour and generosity.’<sup>50</sup> His earnestly expressed wish is surely Jane Austen’s wish too: one of the greatest pleasures of her novels is hearing *exactly* how people talk.

### Notes

All references to the novels of Jane Austen are to the Oxford edition, ed. R.W. Chapman, 6 vols. (1923 etc).

1. *Pride and Prejudice*, p. 39.
2. *Jane Austen’s Letters*, ed. Deirdre Le Faye, 4th edition (Oxford: Oxford University Press, 2011), p. 211.
3. *Emma*, p. 9.
4. *Pride and Prejudice*, p. 4.
5. *Ibid*, p. 61.
6. *Ibid*, p. 104.
7. *Emma*, p. 8.
8. *Ibid*, p. 420.
9. *Ibid*, p. 331.
10. *Ibid*, p. 273.
11. *Ibid*, p. 274.
12. *Ibid*, p. 277.
13. *Ibid*, p. 302.
14. *Ibid*, p. 355.
15. *Ibid*, p. 274.
16. *Ibid*, p. 456.
17. *Ibid*, p. 274.
18. *Sense and Sensibility*, p. 122.
19. *Ibid*, p. 146.
20. *Ibid*, pp. 129-30.
21. *Ibid*, p. 132.
22. *Ibid*, p. 196.

23. *Persuasion*, p. 37.
24. *Emma*, pp. 345-6.
25. *Ibid*, p. 371.
26. *Ibid*, p. 132.
27. *Ibid*, p. 54.
28. Isabella Thorpe in *Northanger Abbey*, p. 130.
29. Mrs. Elton in *Emma*, p. 372.
30. Mary Musgrove in *Persuasion*, p. 37.
31. Mrs. Norris in *Mansfield Park*, p. 6.
32. *Ibid*, p. 7.
33. *Ibid*, p. 348.
34. *Ibid*, p. 9.
35. *Ibid*, p. 189.
36. *Ibid*, p. 289.
37. *Ibid*, p. 68.
38. *Ibid*, pp. 95, 96 and 243.
39. *Ibid*, p. 241.
40. *Ibid*, p. 40.
41. *Ibid*, p. 41.
42. *Ibid*, p. 107.
43. *Sense and Sensibility*, p. 217.
44. *Pride and Prejudice*, p. 126.
45. *Ibid*, p. 221 and p. 378.
46. *Ibid*, p. 229.
47. *Emma*, p. 225.
48. *Ibid*, p. 279.
49. *Ibid*, p. 58.
50. *Ibid*, p. 375.

## Contributors

**Cheryl Butler** read History at Winchester and Southampton Universities. She is a Fellow of the Royal Historical Society and the Royal Society of Arts. She sits on the editorial board of the Southampton Records Series and the Hampshire Papers and is a Trustee of the Hampshire Archives Trust. She has produced a number of academic and general history books on Southampton and was given a special achievement award from the British Association of Local History in 2014. In her spare time Cheryl is a Blue Badge Guide and is a longstanding member of the Jane Austen Society.

**Rita J. Dashwood** is a final year PhD student in English Literature at the University of Warwick. Her thesis, *Women in Residence: Forms of Belonging in Jane Austen*, investigates relationships between women and property in Austen's novels. Rita has presented papers at international conferences both in the UK and in Brazil. In 2017, her paper at the annual conference of the British Society for Eighteenth-Century Studies was awarded the President's Prize. Her work on Austen has been published in the *Journal for Eighteenth-Century Studies* and in *Jane Austen and Philosophy*, ed. Mimi Marinucci, 2017.

**Jane Hurst** is a local historian, writer and guide based in Alton, Hampshire. She is a regular contributor of original research items to Jane Austen Society Annual Reports. Her books include *Jane Austen and Chawton* and *Jane Austen and Alton*.

**Michael Kenning** was Rector of St. Nicholas, Steventon from 1992-2010 during which time he regularly gave talks to the many visitors who came to the church to pay their respects to Jane Austen. He also delivered a sermon each year at a commemorative Evensong focussing on Jane's life and writings. He has given talks to various Society branches as well as speaking at a Society Autumn Conference. He was offered life membership of the Society on his retirement in 2010 and became a Trustee in 2014. He now serves as Vice-Chairman and takes responsibility for organising the Society's Annual General Meeting.

**Maggie Lane** is the author of many articles and books including, most recently, *Growing Older with Jane Austen* and *On the Sofa with Jane Austen*. She has been a frequent speaker at JAS conferences and branch meetings and since 2013 she has edited Jane Austen Society Newsletters and Annual Reports.

**Deirdre Le Faye**, editor of *Jane Austen's Letters*, has been researching and publishing information regarding Jane Austen's life and times in many books and articles since 1975. In 2012 the University of Southampton awarded her an HonDLitt for her work in this scholarly field, and in 2014 the Royal Society of



Literature awarded her its Benson Medal for the same reason. After long service on the Jane Austen Society committee, she is now a Vice-President.

**Charlotte Mitchell** is an honorary senior lecturer in English Literature at University College London, where she taught from 1989 to 2012. She has published on nineteenth- and early twentieth-century novels and poetry, but the study of the Hancock portrait is her first contribution to Austen studies.

**John Mullan** is the Lord Northcliffe Professor of Modern English Literature at University College in London. He has published widely on eighteenth century literature and is currently writing the Oxford English Literary History volume covering the period 1709-1784. His books include the popular *What Matters in Jane Austen?* (2012). He is Patron of the London group of JAS and is much in demand as a speaker in the UK and worldwide.

**Christine Penney** spent most of her working life at the University of Birmingham, first as University Archivist and then as Head of Special Collections for the last ten years before retirement. She is currently Hon. Hurd Librarian at Hartlebury Castle, Worcestershire, and has been compiling Notes on Sales for the Jane Austen Society since 1995.

**Alan Thwaite** read chemistry at King's, Durham, taught for a few years, then moved into administration, retiring as a Deputy Director of Education in Newcastle. An active member of the Northern Branch of JAS, Alan has given talks and written articles for Jane Austen Society meetings and publications on a variety of subjects. His researches in Bath led to publication in the periodical *Bath History* Vol. XIII.



**Report of the Trustees and  
Unaudited financial Statements for the Year ended 31st December 2017  
for  
The Jane Austen Society**

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**Report of the Trustees  
for the Year Ended 31st December 2017**

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The trustees present their report with the financial statements of the charity for the year ended 31st December 2017. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

**OBJECTIVES AND ACTIVITIES**

**Objectives and aims**

The principal objective of the Society is as follows:

To promote the advancement of education for the public benefit of the life and works of Jane Austen and the Austen family.

The objective is primarily achieved by the production of publications relating to the life and works of Jane Austen, through education and by contributions to academic debate regarding Jane Austen, her works and family.

The Society sought to increase its activities in the field of education through the work of the Education Sub-committee.

The Society, where appropriate, may seek to preserve artefacts relating to Jane Austen, either by purchase or by contributions towards expenses. In particular it may contribute to projects at Jane Austen's House Museum in Chawton.

The Society's objectives for the year were to build on the progress made in previous years and to raise the profile of the Society by the production of new articles and publications.

**Public Benefit**

When planning activities and considering the making of grants, the trustees have considered the Charity Commission's guidance on public benefit and in particular, the specific guidance on charities for the advancement of education and the advancement of the arts, culture, heritage or science.

The trustees believe that the Society fulfils these objectives through its educational activities, by its contribution to historical research regarding Jane Austen and the preservation of artefacts relating to Jane Austen and the Austen family.

**Significant activities**

The Society did not produce or reprint any publications in the year. The annual conference of the Society was again organised by Patrick Stokes and was held at Bath University in August 2017.

One grant of £200 was made to Bristol Grammar School in respect of the Cheryl Kinney Essay Prize.

No applications were received for grants from the educational fund during the year.

**FINANCIAL REVIEW**

The financial results for the year are set out in the Statement of Financial Activities on page 5 of these financial statements.

There was a surplus of income over expenditure on the general fund of £4,539 in the year (2016 surplus £2,984). This surplus was increased by an increase in the value of the Society's investments of £14,853 (2016 - increase £15,832).

**FUTURE PLANS**

The committee's aims in the future are to continue to promote the activities of the Society, by the production of publications, the organisation of conferences and any other activities which they consider appropriate.

**Report of the Trustees  
for the Year Ended 31st December 2017**

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**STRUCTURE, GOVERNANCE AND MANAGEMENT**

**Governing document**

The Jane Austen Society is governed by the Constitution adopted on 16th July 1994 as amended on 26th July 2003.

**Organisational structure**

The Society is administered by the executive committee, which in accordance with the constitution consists of not less than 10 nor more than 17 members. The members of the committee are the trustees of the charity.

All members of the executive committee (including the officers) are elected by postal ballot of the members of the Society for a period of five years and are then eligible for re-election. The executive committee in addition may appoint up to four co-opted members.

On appointment trustees are given information on the role of a trustee and Charity Law.

The committee met three times during the year, and in addition a joint meeting was held with representatives of the branches and groups.

Two sub-committees meet as and when required to deal with the processes relating to the publications and the educational activities of the Society.

**REFERENCE AND ADMINISTRATIVE DETAILS**

**Registered Charity number**

1040613

**Principal address**

c/o Mrs Maureen Stiller  
20 Parsonage Road  
Henfield  
West Sussex  
BN5 9JG

**Trustees**

Fiona Ainsworth  
Sharron Bassett  
Anthony Finney  
Clare Graham  
Mary Hogg  
Matthew Huntley  
Richard Jenkins  
Marilyn Joice  
Michael Kenning  
Maggie Lane Jameson  
Elizabeth Proudman  
David Richardson  
Maureen Stiller

Honorary Treasurer  
Chairman

Vice Chairman

Honorary Secretary

**Independent examiner**

D A Sanders FCA  
Sheen Stickland Chartered Accountants  
4 High Street  
Alton  
Hampshire  
GU34 1BU

Report of the Trustees  
for the Year Ended 31st December 2017

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**REFERENCE AND ADMINISTRATIVE DETAILS**

**Bankers**

TSB Bank plc  
40 High Street  
Alton  
Hampshire  
GU34 1BQ

**RESERVES**

The Society's policy regarding reserves is detailed in note 1 on page 8 of these accounts. The committee consider, on the basis of current information available, that these funds are adequate to meet their known future commitments.

Approved by order of the board of trustees on 24.5.18 and signed on its behalf by:

Richard Jenkyns  
Richard Jenkyns - Trustee

## Independent Examiner's Report to the Trustees of The Jane Austen Society

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### Independent examiner's report to the trustees of The Jane Austen Society

I report to the charity trustees on my examination of the accounts of the The Jane Austen Society (the Trust) for the year ended 31st December 2017.

### Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

### Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I confirm that there are no other matters to which your attention should be drawn to enable a proper understanding of the accounts to be reached.



D A Sanders FCA  
Sheen Stickland Chartered Accountants  
4 High Street  
Alton  
Hampshire  
GU34 1BU

Date: .....

25th May 2018

The Jane Austen Society

Statement of Financial Activities  
for the Year Ended 31st December 2017

	Notes	Unrestricted funds £	Restricted funds £	2017 Total funds £	2016 Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>					
Donations and legacies		20,059	-	20,059	18,984
Other charitable activities	2	35,104	-	35,104	22,249
Investment income	3	6,151	-	6,151	5,715
<b>Total</b>		<b>61,314</b>	<b>-</b>	<b>61,314</b>	<b>46,948</b>
<b>EXPENDITURE ON</b>					
Raising funds		-	-	-	305
<b>Charitable activities</b>					
Charitable activities		56,775	-	56,775	43,659
<b>Total</b>		<b>56,775</b>	<b>-</b>	<b>56,775</b>	<b>43,964</b>
Net gains/(losses) on investments		14,853	-	14,853	15,832
<b>NET INCOME</b>		<b>19,392</b>	<b>-</b>	<b>19,392</b>	<b>18,816</b>
<b>RECONCILIATION OF FUNDS</b>					
Total funds brought forward		203,300	1,000	204,300	185,484
<b>TOTAL FUNDS CARRIED FORWARD</b>		<b>222,692</b>	<b>1,000</b>	<b>223,692</b>	<b>204,300</b>
<b>CONTINUING OPERATIONS</b>					
All the activities of the society are classed as continuing.					

The notes form part of these financial statements



The Jane Austen Society

Balance Sheet  
At 31st December 2017

	Notes	Unrestricted funds £	Restricted funds £	2017 Total funds £	2016 Total funds £
<b>FIXED ASSETS</b>					
Investments	8	186,168	-	186,168	171,315
<b>CURRENT ASSETS</b>					
Debtors	9	4,729	-	4,729	2,571
Cash at bank and in hand		35,945	1,000	36,945	34,414
		<u>40,674</u>	<u>1,000</u>	<u>41,674</u>	<u>36,985</u>
<b>CREDITORS</b>					
Amounts falling due within one year	10	(4,150)	-	(4,150)	(4,000)
<b>NET CURRENT ASSETS</b>		<u>36,524</u>	<u>1,000</u>	<u>37,524</u>	<u>32,985</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<u>222,692</u>	<u>1,000</u>	<u>223,692</u>	<u>204,300</u>
<b>NET ASSETS</b>		<u><u>222,692</u></u>	<u><u>1,000</u></u>	<u><u>223,692</u></u>	<u><u>204,300</u></u>
<b>FUNDS</b>	11				
Unrestricted funds				222,692	203,300
Restricted funds				<u>1,000</u>	<u>1,000</u>
<b>TOTAL FUNDS</b>				<u><u>223,692</u></u>	<u><u>204,300</u></u>

The financial statements were approved by the Board of Trustees on 24.5.18 and were signed on its behalf by:

*Richard Jenkins*  
Richard Jenkins -Trustee

*Matthew Huntley*  
Matthew Huntley -Trustee

The notes form part of these financial statements

1. **ACCOUNTING POLICIES**

**Basis of preparing the financial statements**

The financial statements of the charity, which is a public benefit entity under FRS 102, have been prepared in accordance with 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1st January 2015) - (Charities SORP (FRS 102))', 'The Financial Reporting Standard applicable in the UK and Republic of Ireland - (FRS102)' and the Charities Act 2011.

The financial statements have been prepared under the historical cost convention with the exception of investments which are included at market value, as modified by the revaluation of certain assets.

**Income**

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

**Expenditure**

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Grants offered subject to conditions which have not been met at the year end date are noted as a commitment but not accrued as expenditure.

**Taxation**

The charity is exempt from tax on its charitable activities.

**Fund accounting**

Unrestricted Fund is a fund of which the executive committee of the Society has unrestricted authority to spend the income and the capital to further the objectives of the Jane Austen Society.

Designated Funds represent unrestricted funds earmarked for particular purposes by the executive committee of the Society in the exercise of its discretionary powers.

Restricted Funds are funds which are subject to a restriction as to their use.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

**Notes to the Financial Statements - continued**  
**for the Year Ended 31st December 2017**

**1. ACCOUNTING POLICIES - continued**

**Heritage assets**

As explained further in note 7 to the financial statements it is the policy of the society to not recognise heritage assets on the balance sheet. In the opinion of the trustees, the cost of obtaining a reliable valuation of these items would not be justified by the usefulness of the information to the users of the accounts or to the charity for its own stewardship purposes.

**Reserves**

The balance of the general fund (excluding designated funds) represents approximately thirteen months expenditure which the committee consider to be appropriate in the circumstances.

£120,000 of the legacies received in the years ended 31st December 2003 and 31st December 2004 was transferred to a designated fund. It was originally intended that the income from this fund would be used to provide travel bursaries to those wishing to carry out studies in furtherance of the charitable objects of the society. It has now been decided by the committee that this fund should be re-designated to cover a wider range of educational activities.

**Branches and Groups**

Branches of the society are defined in charity law as an integral part of the Society and as such enjoy various privileges and responsibilities in regard to the Society. In particular a branch can call upon the Society for financial support and is covered by the public liability insurance of the Society. The financial results of the branches are incorporated into the Society's statement of financial activities and the assets and liabilities of branches are included in the Society's balance sheet.

A group is an informal gathering of members of the Society (or others) from a particular area and has no connection in law with The Jane Austen Society, and the financial activities of groups are not included in these accounts.

Details of activities of the branches are shown in note 14 to the accounts.

**2. OTHER CHARITABLE ACTIVITIES**

	2017	2016
	£	£
Sales of publications	1,325	894
Advertising and distribution	125	315
Sale of Annual General Meeting tickets	1,659	1,115
Income of branches	31,995	19,925
	<u>35,104</u>	<u>22,249</u>

**3. INVESTMENT INCOME**

	2017	2016
	£	£
Income from listed investments	6,151	5,699
Other interest	-	16
	<u>6,151</u>	<u>5,715</u>

Notes to the Financial Statements - continued  
for the Year Ended 31st December 2017

4. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31st December 2017 nor for the year ended 31st December 2016.

Trustees' expenses

During the year a total of £2,146 was reimbursed to eleven trustees in respect of travelling and other expenses (2016 - £1,567).

5. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted funds £	Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>			
Donations and legacies	18,984	-	18,984
Other charitable activities	22,249	-	22,249
Investment income	5,715	-	5,715
<b>Total</b>	<b>46,948</b>	<b>-</b>	<b>46,948</b>
<b>EXPENDITURE ON</b>			
Raising funds	305	-	305
<b>Charitable activities</b>			
Charitable activities	43,659	-	43,659
<b>Total</b>	<b>43,964</b>	<b>-</b>	<b>43,964</b>
<b>Net gains/(losses) on investments</b>	<b>15,832</b>	<b>-</b>	<b>15,832</b>
<b>NET INCOME</b>	<b>18,816</b>	<b>-</b>	<b>18,816</b>
<b>RECONCILIATION OF FUNDS</b>			
<b>Total funds brought forward</b>	<b>184,484</b>	<b>1,000</b>	<b>185,484</b>
<b>TOTAL FUNDS CARRIED FORWARD</b>	<b>203,300</b>	<b>1,000</b>	<b>204,300</b>

6. NET INCOME/(EXPENDITURE) FOR THE YEAR

This is stated after charging

	2017 £	2016 £
Independent examiner's remuneration	1,350	1,300
Other accountancy fees	1,170	1,100
	<b>2,520</b>	<b>2,400</b>

## 7. HERITAGE ASSETS

Over many years the Society has been given or has purchased mementoes of Jane Austen comprising items of jewellery, furniture and early editions of Jane Austen's work etc. which are maintained on public display at the Jane Austen's House Museum, Chawton. Portraits of various members of the Austen family have also been donated to the Society over the years. The latest of these a portrait of John Austen III and another of his daughter Jane were given to the Society by Lt. Cmdr. Francis Austen in the year ended 31st December 2009, these are also on display at the Jane Austen's House Museum. A register of the items on loan to the Jane Austen's House museum is maintained by the museum.

In addition to the items at the Jane Austen's House Museum, the Society also has temporary ownership of a portrait of Edward Austen-Knight which was purchased by Colonel Satterthwaite and donated to the Society in 1970. This portrait was restored during the year ended 31st December 2010 at a cost of £11,654 of which £5,531 was received in donations specifically for that purpose. This portrait is now on display at Chawton House Library; the donor's intention, however, was that ownership would eventually be transferred to the Knight family.

The Society has a clear duty of care for these assets and to make them available for the enjoyment and education of the public as far as possible, commensurate with their long term care and preservation. The highest possible standards of collection management are applied by those who hold the collection. All enquiries and requests for information will be considered on their merits subject to appropriate security and data protection guidelines.

In the opinion of the trustees, the cost of obtaining a reliable valuation of these items would not be justified by the usefulness of the information to the users of the accounts or to the charity for its own stewardship purposes. The heritage assets owned by the Society are therefore not recognised on the balance sheet.

Items of Jane Austen memorabilia purchased through the acquisition fund are charged to the fund in the year of purchase. As at 31st December 2017 no such acquisitions had been made.

## 8. FIXED ASSET INVESTMENTS

	Listed investments £
<b>MARKET VALUE</b>	
At 1st January 2017	171,315
Revaluations	14,853
At 31st December 2017	<u>186,168</u>
 <b>NET BOOK VALUE</b>	
At 31st December 2017	<u>186,168</u>
At 31st December 2016	<u>171,315</u>

There were no investment assets outside the UK.

Investments at 31st December 2017 represents 12,605 units in the COIF Charities Investment Fund.

The historical cost of fixed asset investments at 31st December 2017 was £154,922 (2015 - £154,922).

Notes to the Financial Statements - continued  
for the Year Ended 31st December 2017

9. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2017	2016
	£	£
Other debtors	4,729	2,571

10. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2017	2016
	£	£
Other creditors	50	-
Accruals and deferred income	4,100	4,000
	4,150	4,000

11. MOVEMENT IN FUNDS

	At 1.1.17 £	Net movement in funds £	Transfers between funds £	At 31.12.17 £
<b>Unrestricted funds</b>				
General fund	60,145	19,392	265	79,802
Life membership fund	7,155	-	(265)	6,890
Education fund	126,000	-	-	126,000
The Elizabeth Jenkins Fund	10,000	-	-	10,000
	203,300	19,392	-	222,692
<b>Restricted funds</b>				
Acquisition fund	1,000	-	-	1,000
<b>TOTAL FUNDS</b>	204,300	19,392	-	223,692

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Gains and losses £	Movement in funds £
<b>Unrestricted funds</b>				
General fund	61,314	(56,775)	14,853	19,392
<b>TOTAL FUNDS</b>	61,314	(56,775)	14,853	19,392

Notes to the Financial Statements - continued  
for the Year Ended 31st December 2017

11. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.1.16 £	Net movement in funds £	Transfers between funds £	At 31.12.16 £
<b>Unrestricted Funds</b>				
General fund	40,989	18,816	340	<b>60,145</b>
Life membership fund	7,495	-	(340)	<b>7,155</b>
Education fund	126,000	-	-	<b>126,000</b>
The Elizabeth Jenkins Fund	10,000	-	-	<b>10,000</b>
	<u>184,484</u>	<u>18,816</u>	<u>-</u>	<u><b>203,300</b></u>
<b>Restricted Funds</b>				
Acquisition fund	1,000	-	-	<b>1,000</b>
	<u>185,484</u>	<u>18,816</u>	<u>-</u>	<u><b>204,300</b></u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Gains and losses £	Movement in funds £
<b>Unrestricted funds</b>				
General fund	46,948	(43,964)	15,832	<b>18,816</b>
	<u>46,948</u>	<u>(43,964)</u>	<u>15,832</u>	<u><b>18,816</b></u>

12. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31st December 2017.

Notes to the Financial Statements - continued  
for the Year Ended 31st December 2017

13. BRANCHES

	Midlands £	Kent £	Northern £	Scotland £	South West £	Total £
<b>Income</b>						
Subscriptions	731	1,012	823	1,024	592	4,182
Income from events	2,271	2,130	3,810	6,312	11,832	26,355
Sales of publications	119	100	643	-	-	862
Donations	50	33	-	486	-	569
Interest	-	-	1	1	-	2
Other income	-	4	-	4	17	25
	<u>3,171</u>	<u>3,279</u>	<u>5,277</u>	<u>7,827</u>	<u>12,441</u>	<u>31,995</u>
<b>Expenses</b>						
Expenses of events	2,428	1,960	3,087	6,998	12,063	26,536
Cost of Publications	544	760	603	-	-	1,907
Administration expenses	275	268	426	577	86	1,632
	<u>3,247</u>	<u>2,988</u>	<u>4,116</u>	<u>7,575</u>	<u>12,149</u>	<u>30,075</u>
	<u>(76)</u>	<u>291</u>	<u>1,161</u>	<u>252</u>	<u>292</u>	<u>1,920</u>



**Detailed Statement of Financial Activities  
for the Year Ended 31st December 2017**

	2017 £	2016 £
<b>INCOME AND ENDOWMENTS</b>		
<b>Donations and legacies</b>		
Annual subscriptions received	15,526	15,163
Gift Aid tax recoverable	2,204	3,313
Sundry donations and receipts	2,329	508
	<u>20,059</u>	<u>18,984</u>
<b>Other charitable activities</b>		
Sales of publications	1,325	894
Advertising and distribution	125	315
Sale of Annual General Meeting tickets	1,659	1,115
Income of branches	31,995	19,925
	<u>35,104</u>	<u>22,249</u>
<b>Investment income</b>		
Income from listed investments	6,151	5,699
Other interest	-	16
	<u>6,151</u>	<u>5,715</u>
<b>Total incoming resources</b>	<b>61,314</b>	<b>46,948</b>
<b>EXPENDITURE</b>		
<b>Raising donations and legacies</b>		
Fundraising expenses	-	305
<b>Charitable activities</b>		
Printing and stationery	42	149
Postage and telephone	29	45
Subscriptions	20	20
Insurance	343	380
Sundry expenses	78	-
Newsletter	5,996	4,844
Purchases of publications (after stock adjustment)	-	562
Members' database	483	820
Annual General Meeting	8,562	8,374
Jane Austen Bicentennial	1,658	-
Annual Report	4,447	4,402
Bank charges	851	896
Expenses of branches	30,075	18,798
Grants to institutions	200	450
	<u>52,784</u>	<u>39,740</u>
<b>Support costs</b>		

This page does not form part of the statutory financial statements

The Jane Austen Society

Detailed Statement of Financial Activities  
for the Year Ended 31st December 2017

	2017 £	2016 £
<b>Management</b>		
Trustees' expenses	1,471	1,519
<b>Governance costs</b>		
Accountancy fees	2,520	2,400
<b>Total resources expended</b>	56,775	43,964
<b>Net income</b>	4,539	2,984

This page does not form part of the statutory financial statements

